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THE LITHOGRAPHS

BY

WHISTLER

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1914

THE LITHOGRAPHS BY WHISTLER

ILLUSTRATED BY REPRODUCTIONS IN
PHOTOGRAVURE AND LITHOGRAPHY

ARRANGED ACCORDING TO THE CATALOGUE BY

THOMAS R. WAY

*WITH ADDITIONAL SUBJECTS
NOT BEFORE RECORDED*

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INTRODUCTION

WHAT was significant in the personality of Whistler may be summed up in the statement that to his finger-tips he was an artist. The story of his life is the story of his art. The friendships that he made, as well as the animosities he incurred or invited, and even the places he lived in or visited, present but so many pages in the volume of his artistic evolution.

It was the Celt in him that determined his personality. He derived from it alike his feeling for beauty, the intensity of his devotion to art, and the freedom of his spirit as an artist.

He came of the Irish branch of an old English family which was first represented in America in the person of his grandfather, Major John Whistler. His father, Major George Whistler, was twice married, one of his three children by the first marriage becoming Lady Haden, the wife of the distinguished surgeon and painter-etcher, Sir Francis Seymour Haden. By his second wife, Anna Matilda McNeill of Wilmington, North Carolina, he was the father of five children, of whom the eldest was the artist, James McNeill Whistler. He was born in Lowell, Massachusetts, in 1834.

Major Whistler, having distinguished himself as an engineer in the United States, took service under the government of the Czar and superintended the construction of the railroad between St. Petersburg and Moscow. It was during this sojourn in Russia that the future artist gained the knowledge of the French language which helped him so materially when he settled in Paris, since it brought him into immediate and close contact with the French students.

Meanwhile, his father died in 1849, and the mother, returning to the United States, secured, two years later, James's admission to West Point. His career there, however, was abruptly terminated over some

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question of discipline. But the young Whistler had already made a mark in drawing and was given a position in the Coast Survey Department in Washington. Here again he proved his unsuitability for routine service, one of the evidences being still in existence—the now famous plate, his first known etching, in which, after executing a view of the contours of a coast seen from the water, he embellished the margin with studies of heads.

Having bid good-bye to the department, Whistler repaired to Paris and entered the atelier of Gleyre, who was then dividing with Couture the popularity of the more independent students. Years afterwards Whistler wished that he had studied with Ingres, and even in the early days made a copy of that artist's "Roger Rescuing Angelica." At the same time he was a constant student in the Louvre, and, although he had little to gain from his master, Gleyre, he made friendships of lasting value with some of his fellow students, notably with Degas, Legros, Bracquemond, and Fantin-Latour. They shared with enthusiasm the interest in etching which had been revived during the late fifties, and it was as an etcher that Whistler made his début in 1858 with "The French Set."

The year following their publication Whistler visited England, and during his stay with the Hadens painted "At the Piano," which was refused at the Salon, but accepted in 1860 at the Royal Academy. At this time also he began to work upon the etchings of "The Thames Set," which, however, were not published until 1871. A little later he paid a visit to Holland in company with Legros, and spent a summer in Brittany, painting alongside of Courbet.

"The White Girl," painted in 1863, marks an important point in the artist's evolution. Though rejected at the Salon, it formed the *clou* of the famous Salon des Refusés, at which Fantin-Latour, Legros, Bracquemond, and others were represented. Acclaimed by the critics, it was the starting-point of Whistler's reputation. It offers the first proof of his artistic independence, although at the same time it reflects a variety of influences. Among them is the first symptom of that passion for the Japanese which now kindled his imagination.

For a while he experimented with Japanese motives—at first explicitly, then gradually with a more subtle appreciation of the principles implied. And some of the work of the sixties shows him intent

upon reconciling the principles of Japanese and Greek art. In fact, he had already sensed what he afterwards put into memorable words: "The story of the beautiful is already complete—hewn in the marbles of the Parthenon, and brodered with the birds upon the fan of Hokusai, at the foot of Fujiyama."

In 1865-66 Whistler made a trip to Valparaiso, on which occasion he painted "The Ocean: Crepuscule in Flesh-color and Green" and "Nocturne in Blue and Gold—Valparaiso." After his return to Chelsea the Thames nocturnes followed. While the composition of some of them recall Hiroshigi, they represent Whistler's emergence into independence, which culminated in the series of great portraits that mark the beginning of the seventies. It is but necessary to recall his three masterpieces: the "Portrait of the Artist's Mother," the "Carlyle," and "Miss Alexander."

In 1879, at the instance of the Fine Arts Society, Whistler visited Venice and brought back a number of pastels, several oil-paintings, and some forty etchings—the famous Venetian Series. His appearance was made in the Salon in 1883 with the "Portrait of Lady Meux." It was followed in the next year by the "Portrait of the Artist's Mother," which was awarded a third medal. In 1891 this picture was purchased for the Luxembourg, and the artist was advanced to the grade of Officer of the Legion of Honor, to which he had been admitted in 1889.

Meanwhile, in 1878, Whistler had been introduced to lithography by Mr. Thomas Way. But a long break in his use of it occurred, and it was not until 1887 that he returned to the medium and produced during the following ten years over one hundred prints. Mr. Way is authority for the information that Whistler worked on the stone or transfer paper as he felt that the subject required. "If he wished to draw direct on the stone, for example, in some of the river subjects, the weight and inconvenience never prevented him from taking stones out with him, while at other times he worked in his studio from the model, or, as in the 'Nocturne,' relied entirely upon his memory. The larger of his lithographs, it is true, were begun on various sorts of transfer paper, but in many cases he afterwards touched and re-touched them, to such an extent that in the perfect proof which eventually resulted, the preliminary work on paper was only of secondary

importance to the work done directly on the stone. It is notably the case with the drawings of 'The Forge' and 'The Smith' of the *Passage du Dragon*, some of the Lyme Regis forge subjects, and many of the portraits."

His earliest lithographs, after one or two figure studies, were the series of river subjects in lithotint, such as "Limehouse," "Nocturne," "Early Morning," and "The Broad Bridge" and "The Tall Bridge." It was proposed to issue a limited number of proofs to subscribers at intervals, but the demand was so small that not more than six copies each of the "Limehouse" and "Nocturne" were published in this way. Four of the other prints were to have appeared in the magazine *Piccadilly*, of which Mr. Theodore Watts-Dunton was the editor, but the magazine came to an untimely end, and only "The Toilet" and "The Broad Bridge" were reproduced in its pages. Between 1887 and 1890 came the Chelsea shops and houses and the two drawings of "St. Bartholomew's" and various figure subjects.

Then followed a visit to Brittany in 1893-94, during which Whistler began to employ the stump in addition to the simple chalk point on which he had previously relied when working upon paper. This development culminated in the series of the Luxembourg Gardens, the "Draped Figure Seated," and the "Nude Model Reclining." At the same time, in certain drawings, such as "The Terrace of the Luxembourg" and "The Laundress," "Rue Furstenburg," "La Robe Rouge," and "The Sisters," he reverted to the use of the simple chalk, but with a softer and fuller toned line. Then again, the chalk line and the stump were used in combination in "The Forge" and "The Smith" of the *Passage du Dragon*.

In 1895 Whistler paid a visit to Lyme Regis which inspired a number of prints, notably the Blacksmith Series. The following year he produced a group of portraits, among which were those of Mr. Thomas Way and "Little Evelyn." In this same year, 1896, he stayed at the Savoy Hotel during the illness of Mrs. Whistler, and here, mostly from the windows of the hotel, drew what is perhaps his best group of lithographs. Conspicuous among them are the "Little London" and "that technical masterpiece of lithography," as Mr. Way styles it, "The Thames." The latter hung amid a group of etchings in the Paris Exposition of 1889 and was awarded the gold medal.

During this period at the Savoy Hotel was also produced "The Siesta," a study of the artist's wife reclining on a couch, with an open book upon her knees; all white, save the rich dark hair.

Following this memorable period, a series of London churches was projected. It was carried, however, no further than the drawings of "St. Anne's, Soho" and "St. Giles-in-the-Fields." With these and a few more, the chapter of Whistler's lithography is closed.

Before he yielded to the fascination of lithography, Whistler had tested himself in etching, oils, water-colors, and pastels, bringing to each medium an adventurous and independent spirit and extracting from it something peculiarly individual to himself. But it was reserved for lithography to prove most plastic to his hand. From his earliest use of it, his intuition divined possibilities in this medium that had never been suspected. He not only enlarged its technical resources, but carried further the scope and quality of its expressiveness. On the one hand, his lithographic portraits have the subtlety, elegance, and dignity of his oil portraits; on the other, he reached degrees of delicacy and sensitiveness and effects of atmosphere that exceed anything of the kind accomplished by others in this medium.

Owing to the development that lithography received at the hands of Whistler, it has entered on a fresh phase of importance. For, while previous to about 1860 the art had been practised as a medium of independent expression, it had declined since then to being mainly a process of commercial reproduction. Now, however, artists have returned to it with a new zest, and connoisseurs of fine prints are growing more than ever to appreciate its intrinsic charm.

It is to give the admirers of Whistler a fuller opportunity of studying the lithographic side of his art that the present work is offered. For the artist's lithographs, as compared with his etchings, are very little known to the general public. Nor are the prints so plentiful, since very few proofs were pulled, and in some instances only one is known to exist. Accordingly, none except the most ardent collector can hope to possess a representative collection, and this only after years of patient and diligent research and the expenditure of a considerable sum of money.

This catalogue is based upon that of Mr. Thomas R. Way, whose knowledge covered the whole of Whistler's lithographic career and

leaves little to be added. It follows his chronological order of the subjects, and notes the number of proofs that he pulled, while including also a record of the printings made from the stones after they had left his hands.

It is an exhaustive catalogue, reproducing almost all the subjects known to have been made, and in some instances their different states. In the case, however, of some of these states or progressive proofs, the differences are so slight as to be scarcely distinguishable. The reproductions, therefore, cover only those in which there is a positive or material difference. They have in most instances been made the same size as the original, and, in order to avoid the possibility of any deception, it has been deemed advisable to print on each impression a lozenge, thus . It was found impossible to reproduce the following numbers in Way's catalogue: 158, 159, and 160. But the omission has been counterbalanced by the discovery of several subjects unknown to Mr. Way when his catalogue was compiled. They are numbers 161, 162, 163, 164, 165, and the drawing for a lithograph, 166. To overcome the difficulty of doing justice to the lithographs many experiments were made, which resulted in the selection of the photogravure process as being the most satisfactory. In the case of three colored prints, however, the publishers resorted to the expedient of having Mr. Way make lithographic stones. These are "The Red House, Paimpol," "Yellow House, Lannion," and "Draped Figure Reclining."

The publishers wish to acknowledge the courtesy of Mrs. Thomas R. Way for permission to use her late husband's catalogue, and extend their thanks to the following collectors for the privilege of reproducing lithographs from their collections: Mr. H. H. Benedict, Mr. Hunt Henderson, Mr. Bryan Lathrop, Mr. Howard Mansfield, and Mr. A. Strölin.

INTRODUCTION TO THE FIRST EDITION OF
MR. WHISTLER'S LITHOGRAPHS

—
THE CATALOGUE

COMPILED BY THOMAS R. WAY, 1896

WHEN, some nineteen years since, Mr. Way described to Mr. Whistler the various methods in use in lithography, he hardly thought that he was sowing seed which should produce in time so splendid a harvest of masterpieces as is to be found among the drawings recorded in this catalogue. Lest it should be said (seeing that in this last year or two the numbers have grown so greatly) that it is too early to make a catalogue of the lithographs, there is the precedent of Mr. Whistler's etchings, which were first recorded by Mr. Thomas when their numbers were rather less than the lithographs are now, and it is to be hoped that the latter will continue to increase until they are as numerous as the etchings. This is all the more to be hoped as it is clear that in lithography the master has found a medium which is more sympathetic and personal even than the copper-plate. In proof of this, attention need only be drawn to the two marvelous works, the "Early Morning" and the "Nocturne," prints which stand alone in the history of lithography.

In 1878, after trying the medium, it was proposed to issue privately to subscribers a limited number of proofs of drawings, at intervals as they should be ready, under the title of "Art Notes," but the response was so limited that not more than half a dozen copies each of the "Limehouse" and "Nocturne" were so published. One can only imagine that this failure was caused by the exceedingly low reputation to which lithography had then fallen as an artistic medium. In the same year, Mr. Theodore Watts-Dunton, who was editor of a magazine

called *Piccadilly*, asked Mr. Whistler to do illustrations to be issued in that periodical, and he produced four drawings—"The Toilet," "Early Morning," and "The Tall Bridge" and "The Broad Bridge"—for this purpose. Only two of these, the first and the last, were issued, as *Piccadilly* then finished its short career, and owing to the little time given to print these works, not more than a dozen proofs could be pulled by hand-press before the stones were put into the machine and the impressions for publication printed.

Later, in 1887, after Mr. Whistler's return from Venice, the set known as "Art Notes" was published by Messrs. Boussod, Valadon & Co. Thirty sets, on large paper, signed, were issued in brown paper covers at four guineas each. The set consisted of six lithographs, "Limehouse," "Nocturne," "Battersea Bridge," "Reading," "Gaiety Stage Door," and "Victoria Club." As the "Limehouse" drawing failed to yield more fine impressions than those already taken, it was omitted from the seventy sets on smaller paper at two guineas. Since this time Mr. Whistler has issued his lithographs separately, in the same way as his etchings, mostly as proofs on old Dutch paper.

The numbers have been extremely limited, and Mr. Whistler has now fixed one hundred as the maximum. Several of the later drawings have been issued in very large numbers by various periodicals. In *The Whirlwind* three were printed, viz.: "The Winged Hat," "The Tyresmith," and "Maunder's Fish Shop." *The Albemarle* issued "Chelsea Rags"; *The Studio*, "Gants de Suède," "The Long Gallery, Louvre," "La Robe Rouge," and "Savoy Pigeons"; and *The Art Journal* "Les Bonnes de Luxembourg." Later on, *The Studio* published "The Smith's Yard," and *The Art Journal* "Little Evelyn." "Firelight—Joseph Pennell. No. 1" was printed as a frontispiece to *Lithography and Lithographers*, and "The Doctor" was printed in *The Pageant*. But the numbers for these publications were not printed from the original stones, three or four transfers being taken from them and put on other stones for the printing. *L'Estampe Originale* issued a very limited number of the "Draped Model Seated," the portrait of "Stéphane Mallarmé" was printed in Paris as a frontispiece to a volume of the poet's works, and the "Girl with Bowl" in *L'Imagier*.

As the peculiar processes used in lithography are not generally

understood, it may be as well to give a short account of them here. The lithotints are made with washes of ink on the stone, and an occasional use of chalk, and scraped; these afford only a limited number of proofs. The chalk drawings made direct upon the stone are quite simple and explain themselves. Those made on transfer paper are done so only for the portability of the material; being transferred directly to the stone, they become as much lithographs as if drawn on it. Although the earlier ones are quite simple chalk drawings, it will be found that Mr. Whistler has worked, later on, with the stump, and has produced effects quite remarkable in their exquisite quality; this is notably the case with the Luxembourg and Savoy Hotel drawings.

Again, in some of his latest and perhaps most successful lithographs, he has had paper prepared for himself of a character adding greatly to the difficulty of drawing and handicapping the printers in transferring the drawing safely to stone. In spite of these difficulties, however, it has produced such splendid results as "La Robe Rouge," "La Fruitière de la Rue de Grenelle," and the forge of the *Passage du Dragon*. In these all trace of the mechanical grain found in the regular transfer papers was lost, and the result much more closely approaches that of a drawing made on stone.

Although it has been thought worth while to mention these facts as characteristic of the man in sparing himself no pains to attain the exact results he set before him, one can be confident that all connoisseurs will turn again with equal delight to the drawings of shops and forges made in London streets, to the St. Bartholomew's subjects, and more still, perhaps, to the delightful "Nude Model Reading," "The Winged Hat," and the charming lightly draped figures which were done before Mr. Whistler settled in Paris.

The latest series of drawings, mostly of smithies and forges, makes yet another development, showing the mastery of the painter, with a spontaneity of execution that is altogether wonderful. In the course of reproduction of these many drawings there have naturally been some failures, and there have been some which, after a good many impressions from the stone, were discarded and never actually published. The first of these are not included in the catalogue at all, but the latter have been, and a note added that the drawing has been

erased. This has been done in order that this little catalogue should be as absolutely complete as possible. All these lithographs—with the exception of Nos. 65, 66, 67, 100, and 101, which were printed in Paris by M. Belfont—have been printed for Mr. Whistler by Mr. Thomas Way, whose aim has been to give in the prints absolutely and exactly what Mr. Whistler himself made in his drawings, in the simplest and most direct manner, and without any addition whatever. This statement refers to the subjects included in the first edition, *i.e.*, Nos. 1 to 130. Of the remainder, those printed in Paris are so indicated; the rest were printed by Mr. Way.

It was intended at first to keep this catalogue entirely to the black and white drawings, but as Mr. Whistler has included two of his color prints in his first exhibition of lithographs, they have been added near the end. In date they should come about the same time as the drawings of Vitré. A very limited number was printed in Paris by Belfont; and owing to the break-up of the firm of printers, there is little likelihood of their being reprinted. In addition to these two, a description is given of Mr. Whistler's first experiment in color, which, although not completed, is yet very charming.

INTRODUCTION TO THE SECOND EDITION
PUBLISHED IN 1905

THE first edition of this catalogue was published at the end of June, 1896, and its introduction began by expressing a hope that the list would increase until its numbers might surpass the number of the Master's etchings. One hundred and thirty lithographs were then described; one hundred and sixty are accounted for in the present edition. But of the thirty additional subjects, at least twenty might have been included in the first edition. They were drawn at various times, and condemned by their author after very few proofs had been pulled, and were not thought of sufficient importance by him to be included in the first edition. Some of the remaining ten were also probably drawn before 1897. So the hope was not fulfilled, and the stone received but little of Whistler's work during the last few years of his life.

A few months after the issue of the first edition, Whistler broke off his long friendship with the author and his father (for reasons quite unconnected with lithography), and withdrew all the stones upon which his drawings were, from his printer's keeping. They remained in the cellars of his solicitors until about a year after his death, when an edition of twenty-five proofs was reprinted from certain of them by Mr. Goulding for his executrix, and the drawings erased from the stones. Now lithographic stones with drawings upon them require attention from time to time, especially if they be grained stones, as the greater part of Whistler's were, else the ink dries too hard, so that when they are next taken in hand after a long interval they are liable to suffer serious deterioration in the effort made to recover the printing qualities. The delicate work weakens by neglect, and the stronger parts are apt to become over strong in the printer's effort to recover

the weaker. The result is a muddy, heavy-looking print when compared with an early proof.

It is most desirable that the whole edition of a lithograph should be printed at once, as soon as the artist is finally satisfied with the proof. Unfortunately, Whistler treated his lithographs as he would his etchings, where no harm could come by pulling three or four proofs and putting the plate aside. He generally ordered a few proofs from a number of subjects, repeating the supply as his stock was absorbed. So few proofs were taken of many of the subjects that these must have inevitably become exceedingly rare, should the stones have suffered harm; and it is to be feared that this did actually happen to a considerable number, as only fifty-five out of almost one hundred subjects handed over to Whistler's solicitors were exhibited in London in 1904, when the reprints were shown. These fifty-five are indicated in the catalogue, and Mr. Goulding is to be congratulated on having succeeded as well as he did with so difficult a task. A record had been kept, as long as they remained in Mr. Way's charge, of the number of proofs which had been pulled, so it has been possible to indicate at least approximately the number of each subject printed. These numbers, however, do not include the preliminary trial proofs, which were generally made upon good ordinary white paper whilst the drawing was subject to alterations, or, indeed, whilst it was being gradually brought up to its proper strength of color under the printer's hands. In some cases this occurred at the second or third impression; in others, notably in the case of such drawings as those made in Paris and at Lyme Regis upon the thin textureless transfer paper, many rough proofs were necessary before a passable proof could be obtained. It was in consequence of an attempt to hurry matters unduly that the three beautiful designs, "Mother and Child," Nos. 2, 3, and 4, were wholly or partially failures, Whistler insisting upon all three being put through the process of etching before they were strong enough to bear it. Except with these three, and the early experimental drawing of "Old Battersea Bridge," there were practically no accidents to any of Whistler's lithographs whilst under Mr. Way's care. Some of the drawings which were condemned as not worth printing are only to be found on the white paper; this is the case with the "Study, Maude Seated," as also with the early states of the Lyme

Regis drawings and others. This paper may be taken as a fairly safe guide as to the print being an early copy; it may also indicate an immature state, in spite of every effort to destroy all such copies.

It is well known that Whistler was extremely fastidious in the matter of the paper upon which his etchings were printed, and he was equally so with his lithographs, though with less justification. He was wedded to old Dutch paper, and constantly collecting it, and it was his custom to send packets to his printer to be used for his proofs. Some would be excellent, but much would be so stained and mildewed that, had he been printing himself, he would have surely rejected it. Yet, although there was rarely a sufficiency of perfect sheets to print the proofs ordered, it was with the greatest difficulty that he could be got to consent to a modern hand-made paper being used. Even old Chinese paper, which has always been admitted to take the most brilliant and perfect proofs, and at the same time to wear the stone less than any other, did not quite please him: perhaps it was too white. Most hand-made papers incline to hardness and to an uneven and rough texture, which do not help to prolong the life of a lithograph.

It is no easy task to describe in words the changes in the early states, lithography differing from etching in that one finds a gradual lightening or darkening of a drawing, without being able, as in etching, to point out the addition or deletion of definite lines. There can be no question about Whistler's work, that the final finished state is always that most to be desired; the earlier states leading up to it are only interesting to the student, as showing the loving care and infinite pains which he spent on attaining the exact quality and effect he aimed at, and that no detail was too small or unimportant to escape his notice.

It will be seen that no attempt has been made to describe the states of the color prints. To do so would probably require a separate description of each proof. On one occasion an examination of about ten proofs of the "Red House, Paimpol," showed that the red color was changed each time. Yet it is also a somewhat remarkable fact that such a large proportion of these drawings should have satisfied him at once, without the slightest retouching. Of course lithography is a "positive" process, the drawing being in black upon a white or light ground, and this will have helped to bring about such a result,

so different from that in a like number of his etchings. On very many occasions the drawings on transfer paper were sent from Paris by post, and the proofs sent in return being quite to his liking, a number of further proofs were printed without his touching the stone in any way. Yet it was not quite plain sailing for his printer when he began stumping upon transfer paper in his own special way. Before any of these drawings were laid down on the stone, experiments had to be made with drawings done in the same manner, to find out how best to treat them. He really did ask the medium at times to give him extraordinary results, and it did not fail him—witness the amazing delicacy of the “Early Morning” and “The Tall Bridge,” the solemn stillness and repose of the “Nocturne,” the fullness of the last of his lithotints, “The Thames”; or again, note the suggestion of the color and texture of the stone in the “St. Giles-in-the-Fields” and another drawing made directly afterwards, “The Little London Model,” where the color and modelling of the flesh obtained with the stump puts it on all but the same level as the “Little Nude Model Reading,” which is pure point work; or yet one more—if it is possible to select where each subject has its special qualities to claim study—that perfectly beautiful and pathetic vision of his sick wife lying upon the couch at the Savoy Hotel, so wrongly entitled by him “The Siesta.” And whilst these and many others show how readily lithography responded in black and white subjects, his success was no less marked in the few color prints which he did. The wonderful proof of the “Draped Figure Reclining” is a technical triumph indeed, in addition to its claim for its own dainty loveliness. Thus, after remembering such works, one wonders what he can have meant when he wrote the note printed as a preface to the catalogue of Mr. Pennell’s exhibition of lithographs in October, 1896. In it he writes: “And he only could, with the restricted means of the lithographer—and restricted indeed I have found them—have completely put sunny Spain in your frames. . . . ‘Tout lasse—tout passe’—and I am glad you manage this exhibition before others, persevering, have strained the limits of lithography beyond the ken of us beginners.”

What art is there which is without restriction? Or what art is there which offers a wider range of means than lithography? Chalk, wash, stump upon the plain stone or upon a prepared half tint, or upon many kinds of transfer paper, in black and white, or in color without limit.

He used them all, and succeeded in mastering all with the least effort to himself, and at the end of this work he writes of "the restricted means of the lithographer" and calls himself a "beginner"! He who himself successfully made the art produce new and unfamiliar results! It is likely to be many years before there comes another master to add to the many sides of lithography others than those in each of which Whistler has left a masterpiece. No, his verdict is neither just nor generous! This same exhibition, it will be remembered, was the cause of a lawsuit brought by Mr. Pennell for libel against the *Saturday Review* and Mr. Walter Sickert, in consequence of an article written by the last named, in which he protested against the word "lithograph" as applied to drawings made upon transfer paper. During the trial Whistler appeared on behalf of the plaintiff, and defended his own use of transfer paper in a perfectly logical manner. The verdict was for the plaintiff, with damages. It perhaps is as well that the question was raised openly, although it must be confessed that twelve good men and true in a jury box, picked without any consideration of fitness to examine into artistic matters, are hardly the proper authority to settle such a point. They evidently judged on the point of fact that the print is the lithograph, not the drawing, whether it be upon stone or paper. The meaning of the Greek words from which its name is derived seems to make some people think that that could be no true lithograph which was not drawn or written upon stone, but lithography is a modern printing process, little more than a century old, and was not at first even known by this name; and whilst the prints from the stone, on which has been laid down the drawing made upon transfer paper, are legitimate lithographs, they may also claim that in the transferring to stone they have had to pass through a critical process from which drawings made directly upon stone are exempt. This, whilst of no importance to the artistic result, should at least help to free such drawings from the imputation of being an easy and inferior substitute for direct stone work. The original cause of objection was probably due to the mechanical grain at first found upon these transfer papers, which gave to the print an appearance of being a reproduction of a drawing by some mechanical process. Such, however, is not the case, and Whistler's earlier efforts at using transfer paper triumph in spite of this drawback.

A word of explanation of the manner in which color prints are

produced may be of interest to those who are not familiar with it. A drawing of the subject, mostly in outline, is first made and printed in black or gray. Then further drawings are made either on transfer papers or stones, one for each color to be printed, and each tint so placed that it shall fall in its right position on the proof. In such subjects as "The Red House, Paimpol," where only three printings are used, the matter is not very difficult, but when such a subject as the "Draped Figure Reclining" is in hand, with six printings, the problem is extremely complicated. In printing, each color takes a considerable time to dry, and so, under the most favorable conditions, such a print will take some days before a complete proof can be seen; but each color, when added, modifies the effect of the whole, and may render some alteration of a previously printed color desirable. Yet to make any such change it is necessary to start again from the beginning. Thus some small idea will be gained of the difficulties to be mastered, as well as the time spent, in perfecting even one proof. Of course, when once the colors are settled and proofs passed, the printer can make many similar proofs in little more time than it has taken to print one. It is very greatly to be regretted that none of these color prints went beyond the first complete proofs, which probably vary very greatly one from the other.

Whistler had arranged a series of these color prints, and Mr. Heine-mann advertised their publication under the title of "Songs on Stone," but none were issued.

CATALOGUE
OF
THE LITHOGRAPHS
BY
WHISTLER

CATALOGUE

Measurements are given in inches and fractions of an inch.

The numbers of proofs mentioned are those recorded by Thomas Way as having been printed by him.

Lithographs reprinted by F. Goulding, after Whistler's death, are mentioned as "reprinted."

Lithographs printed in Paris are so designated.

1 STUDY

Height $10\frac{3}{4}$, Width 6. 8 proofs. Drawing erased. 1878.

2 STUDY

H. 10, W. $9\frac{1}{4}$. 12 proofs. A lithotint. Drawing erased. 1878.

Reduced reproduction.

3 STUDY

Erroneously supposed to be a portrait of Mme. Sara Bernhardt.

H. $10\frac{1}{2}$, W. 8. 12 proofs. Drawing erased. 1878.

Reduced reproduction.

4 LIMEHOUSE

Drawn at Limehouse on the stone direct. *Published in "Notes."*

H. $6\frac{3}{4}$, W. $10\frac{3}{8}$. 35 proofs. A lithotint. Drawing erased. 1878.

The first state of this, of which a few copies only were printed, is very dull and uninteresting in effect, the sky having printed far too dark, while the buildings are wanting in the richness of color which was afterwards attained. By means of the scraper and re-etching, as well as some darkening of the buildings, notably on the high pointed roof to the right, the true relation of the various parts was obtained.

5 NOCTURNE

The Thames at Battersea. *Published in "Notes."*

H. $6\frac{3}{4}$, W. $10\frac{1}{8}$. 100 proofs. A lithotint. Drawing erased. 1878.

6 THE TOILET

Drawn for "Piccadilly" and published in July, 1878.

H. $10\frac{1}{8}$, W. $6\frac{1}{2}$. A lithotint. Drawing erased. 1878.

The first state of "The Toilet," of which about twelve copies were printed, is very rich in color, with a strong light scraped on the body and some slight scraping on the skirt. The figure was afterwards greatly lightened throughout with successive scrapings and re-etchings, but few proofs being pulled of these states.

7 EARLY MORNING

The Thames at Battersea. *Drawn for "Piccadilly" on the same stone as No. 6, and printed, but never published.*

H. $6\frac{1}{2}$, W. $10\frac{1}{4}$. About 50 proofs. A lithotint. Drawing erased. 1878.

The first state, of which about twelve copies were printed, is so dark as to represent a time before dawn. The broad washes of ink laid on the prepared tint are seen to have run together in places and to have lost the drawing, especially over the distant bridge. There is hardly any indication of scraping. The artist then took the stone in hand, and by two further states scraped away the unnecessary darks and recovered the drawing; after each scraping the subject was further lightened by re-etching until the perfect silvery quality was attained. Only two or three proofs of these states were pulled, and directly it was complete the stone was put in the machine, the early copies from which are the most perfect of all. After a considerable number had been pulled, the old work began to come back, so once more the drawing was scraped and etched, but this last state appears clean and wanting in mystery.

8 THE BROAD BRIDGE

Through the left opening of old Battersea Bridge is seen the Suspension Bridge and the Embankment, and through the right, old Chelsea Church tower. There are a few very fine proofs on Japanese paper mounted. *Drawn and published in "Piccadilly."*

H. $7\frac{1}{4}$, W. 11. 12 proofs. A lithotint. Drawing erased. 1878.

Reduced reproduction.

9 THE TALL BRIDGE

The same bridge as No. 8. Only a few fine proofs on Japanese paper mounted. *Drawn for "Piccadilly" on the same stone as No. 8, but, although printed, not published.*

H. $10\frac{7}{8}$, W. $7\frac{1}{8}$. 12 proofs. A lithotint. Drawing erased. 1878.

10 GAIETY STAGE DOOR

Published in "Notes."

H. $4\frac{7}{8}$, W. $7\frac{5}{8}$. 100 proofs. Drawing erased. 1879.

11 VICTORIA CLUB

A drawing of the corner of the building in Wellington Street. *Published in "Notes."*

H. 8, W. $5\frac{3}{8}$. 100 proofs. Drawing erased. 1879.

In the collection of Mr. Howard Mansfield there is an impression in which there are two children in the foreground and some lines to the left of them. These do not appear in the regular edition.

12 OLD BATTERSEA BRIDGE

In the distance are seen the Suspension Bridge and the tower of Chelsea Church.

Published in "Notes."

H. $5\frac{1}{2}$, W. 13. 100 proofs. 1879.

Reduced reproduction.

In the first state the butterfly is much larger than in the published edition, and there are suggestions of the left end of the Suspension Bridge, which were afterwards removed.

13 READING

Published in "Notes."

H. 6, W. 5. 100 proofs. Drawing erased. 1879.

In its first state No. 13 was drawn on part of a large stone with a smaller version of the same subject, treated more in outline, and a large unfinished study of the same model seated, to the right, the features of this having been scraped away. The whole is treated in a very rich and soft manner, with a dark background.

There is an intermediate state showing the lady reading only, with a larger butterfly placed closer to her. The right foot is longer and more shaded, and the shading on the dress lighter, than in the later state.

A few proofs on unmounted Japanese paper were taken before the stone was cleaned so as to leave No. 13 for printing.

H. $9\frac{1}{2}$, W. $14\frac{1}{4}$. 15 proofs.

Reduced reproduction.

14 THE FAN

H. $8\frac{1}{8}$, W. $6\frac{1}{4}$. 10 proofs. Drawing erased. 1879.

15 STUDY

H. $10\frac{1}{4}$, W. $6\frac{1}{2}$. 10 proofs. Drawing erased. 1879.

Reduced reproduction.

16 ENTRANCE GATE

The entrance to the Churchyard of St. Bartholomew's the Great.

H. $5\frac{7}{8}$, W. $4\frac{3}{4}$. 12 proofs. 1887.

17 CHURCHYARD

St. Bartholomew's, with the backs of the old buildings in Cloth Fair.

H. $8\frac{1}{4}$, W. $6\frac{3}{4}$. 12 proofs. 1887.

18 LITTLE COURT, CLOTH FAIR

H. $7\frac{1}{2}$, W. $3\frac{5}{8}$. 12 proofs. 1887.

19 LINDSAY ROW, CHELSEA

H. 5, W. 8. 14 proofs. Reprinted. 1888.

20 CHELSEA SHOPS

Shops in Stanhope Street.

H. $3\frac{3}{4}$, W. $7\frac{5}{8}$. 17 proofs. Reprinted. 1888.

21 DRURY LANE RAGS

H. $5\frac{7}{8}$, W. $6\frac{3}{8}$. 14 proofs. 1888.

22 CHELSEA RAGS

A shop in Milman's Row in the neighborhood of Chelsea.

Published in "Albemarle."

H. $7\frac{1}{8}$, W. $6\frac{1}{4}$. 13 proofs. Reprinted. 1888.

23 COURTYARD, CHELSEA HOSPITAL

H. $8\frac{1}{2}$, W. $6\frac{1}{8}$. 6 proofs. Drawing erased. 1888.

24 THE FARRIERS

H. $7\frac{3}{4}$, W. 7. 6 proofs. Drawing erased. 1888.

25 THE WINGED HAT

Published in the "Whirlwind."

H. 7, W. $6\frac{3}{4}$. 22 proofs. Reprinted. 1890.

There is an early state with scribbling in the left background.

26 GANTS DE SUÈDE

Published in the "Studio."

H. $8\frac{1}{2}$, W. 4. 28 proofs. Reprinted. 1890.

27 THE TYRESMITH

Published in the "Whirlwind."

H. $6\frac{1}{2}$, W. 7. 8 proofs. Reprinted. 1890.

28 MAUNDER'S FISH-SHOP, CHELSEA

Published in the "Whirlwind."

H. $7\frac{1}{2}$, W. $6\frac{3}{4}$. 28 proofs. Reprinted. 1890.

29 THE LITTLE NUDE MODEL READING

H. $6\frac{5}{8}$, W. 7. 28 proofs. Reprinted. 1890.

30 THE DANCING GIRL

H. $7\frac{1}{8}$, W. $5\frac{3}{4}$. 32 proofs. Reprinted. 1890.

31 MODEL DRAPING

H. $7\frac{3}{8}$, W. $5\frac{1}{4}$. 28 proofs. Reprinted. 1890.

32 THE HOROSCOPE

H. $6\frac{3}{8}$, W. $6\frac{1}{4}$. 6 proofs. Reprinted. 1890.

33 THE NOVEL—GIRL READING

H. $7\frac{3}{4}$, W. $3\frac{1}{8}$. 6 proofs. Reprinted. 1890.

34 GATTI'S

H. $6\frac{3}{4}$, W. 5. 4 proofs. Drawing erased. 1890.

35 HOTEL COLBERT, WINDOWS

H. $6\frac{5}{8}$, W. 5. 8 proofs. 1891.

36 COCKS AND HENS, HOTEL COLBERT

H. $7\frac{5}{8}$, W. $5\frac{5}{8}$. 8 proofs. 1891.

37 STAIRCASE

H. $7\frac{1}{4}$, W. $6\frac{3}{8}$. 4 proofs. Drawing erased. 1891.

38 THE GARDEN

The names of those forming this group in the garden of Mr. Whistler's house at Cheyne Walk are Mrs. Brandon Thomas at the left of the settee, Mr. Starr and Mr. Brandon Thomas at the right end, Mr. Walter Sickert standing between them, and on the right Mrs. Whistler and Miss Phillip, seated.

H. $6\frac{3}{4}$, W. $7\frac{3}{8}$. 6 proofs. 1891.

39 VITRÉ—THE CANAL

In this drawing Mr. Whistler is first seen using the stump on paper.

H. $9\frac{1}{4}$, W. $5\frac{7}{8}$. 32 proofs. Reprinted. 1893.

40 THE MARKET-PLACE, VITRÉ

H. $7\frac{7}{8}$, W. $6\frac{1}{4}$. 12 proofs. 1893.

41 GABLED ROOFS, VITRÉ

H. $7\frac{3}{4}$, W. $6\frac{1}{4}$. 12 proofs. Reprinted. 1893.

42 THE CLOCK-MAKERS, PAIMPOL

H. 8, W. $5\frac{3}{4}$. 12 proofs. Reprinted. 1893.

43 THE STEPS, LUXEMBOURG GARDENS

H. $8\frac{1}{4}$, W. $6\frac{1}{4}$. 15 proofs. Reprinted. 1893.

44 CONVERSATION UNDER THE STATUE, LUXEMBOURG GARDENS

H. $6\frac{3}{4}$, W. 6. 15 proofs. Reprinted. 1893.

45 THE PANTHEON, FROM THE TERRACE OF THE LUXEMBOURG GARDENS

H. $7\frac{1}{8}$, W. $6\frac{3}{8}$. 15 proofs. Reprinted. 1893.

46 THE DRAPED FIGURE SEATED

There is much exquisitely soft stump work all over the drawing. *Published in "L'Estampe Originale."*

H. $7\frac{1}{8}$, W. $6\frac{3}{8}$. 15 proofs. Reprinted. 1893.

47 NUDE MODEL RECLINING

H. $4\frac{1}{2}$, W. $8\frac{3}{8}$. 25 proofs. Reprinted. 1893.

48 NURSEMAIDS—LES BONNES DU LUXEMBOURG

Published in the "Art Journal."

H. $7\frac{7}{8}$, W. $6\frac{1}{8}$. 26 proofs. Reprinted. 1894.

49 THE LONG BALCONY

The front of a house in the Rue de Rivoli during the funeral procession of M. Carnot.

H. 8, W. $6\frac{1}{4}$. 28 proofs. Reprinted. 1894.

50 THE LITTLE BALCONY

On the same occasion as the preceding.

H. $7\frac{7}{8}$, W. $5\frac{3}{8}$. 28 proofs. Reprinted. 1894.

51 LITTLE DRAPED FIGURE LEANING

H. 7, W. $5\frac{3}{4}$. 48 proofs. Reprinted. 1894.

52 THE LONG GALLERY, LOUVRE

Published in the "Studio."

H. $8\frac{1}{2}$, W. 6. 28 proofs. Reprinted. 1894.

53 THE WHITESMITHS—IMPASSE DES CARMÉLITES

H. $8\frac{5}{8}$, W. $6\frac{3}{8}$. 28 proofs. Reprinted. 1894.

54 TÊTE-À-TÊTE IN THE GARDEN

H. $7\frac{5}{8}$, W. $6\frac{1}{2}$. 28 proofs. Reprinted. 1894.

55 THE TERRACE, LUXEMBOURG

H. $3\frac{7}{8}$, W. $8\frac{1}{4}$. 25 proofs. Reprinted. 1894.

56 THE LITTLE CAFÉ AU BOIS

One of the "Cafés Chantants" in the Bois de Boulogne.

H. $8\frac{1}{4}$, W. $6\frac{1}{8}$. 28 proofs. Reprinted. 1894.

57 LATE PICQUET

H. $7\frac{1}{8}$, W. 6. 25 proofs. Reprinted. 1894.

**58 THE LAUNDRESS—LA BLANCHISSEUSE DE LA PLACE
DAUPHINE**

H. 9, W. $6\frac{1}{8}$. 25 proofs. Reprinted. 1894.

59 RUE FURSTENBURG

H. $8\frac{3}{4}$, W. $6\frac{3}{8}$. 26 proofs. Reprinted. 1894.

60 CONFIDENCES IN THE GARDEN

H. $8\frac{3}{8}$, W. $6\frac{3}{8}$. 28 proofs. 1894.

61 LA JOLIE NEW YORKAISE

H. 9, W. 6. 25 proofs. Reprinted. 1894.

62 LA BELLE DAME PARESSEUSE

H. $9\frac{1}{4}$, W. $6\frac{3}{4}$. 28 proofs. 1894.

63 LA BELLE JARDINIÈRE

H. $8\frac{7}{8}$, W. $6\frac{1}{4}$. 25 proofs. 1894.

64 THE DUET

H. $9\frac{5}{8}$, W. $6\frac{3}{8}$. 39 proofs. 1894.

65 THE DUET. No. 2

This drawing was made and printed in Paris.

H. $8\frac{1}{2}$, W. $7\frac{1}{8}$. 1894.

66 STÉPHANE MALLARMÉ

Drawn for a frontispiece to the poet's works and printed in Paris.

H. $3\frac{3}{4}$, W. $2\frac{3}{4}$. 1894.

67 THE DRAPED FIGURE, BACK VIEW

H. $8\frac{1}{8}$, W. $6\frac{1}{8}$. *Printed in Paris.* 1894.

68 LA ROBE ROUGE

Published in the "Studio."

H. $7\frac{3}{8}$, W. 6. 23 proofs. Reprinted. 1894.

69 LA BELLE DAME ENDORMIE

H. $7\frac{3}{4}$, W. $6\frac{1}{8}$. 42 proofs. 1894.

70 LA FRUITIERE DE LA RUE DE GRENELLE

H. 9, W. $6\frac{1}{8}$. 33 proofs. Reprinted. 1894.

71 THE SISTERS

H. $5\frac{7}{8}$, W. 9. 50 proofs. 1894.

In its first state, of which there are about eight proofs, the outlines of the faces of both ladies are uncertain and heavy, as also the foot, which is seen under the table. These were cleared with the scraper.

72 THE FORGE—PASSAGE DU DRAGON

H. $8\frac{5}{8}$, W. $6\frac{1}{8}$. 35 proofs. Reprinted. 1894.

In its first state the centre of the opening is full of light patches, whilst outside in the foreground to the right there are two hens; the latter were cleared away and the opening darkened with stump and point work in the completed state.

73 THE SMITH—PASSAGE DU DRAGON

H. $10\frac{5}{8}$, W. $6\frac{7}{8}$. 34 proofs. Reprinted. 1894.

In the first state this subject looks like a complete failure from its general effect of weakness. The smith is a gray figure with a white patch on his chest and on the lower part of his apron, beneath the bench. The ground in front is almost white, and there are light patches to the left and at the top of the opening. The drawing of the archway and window above has failed to transfer properly to the stone. By elaborate use of both stump and point, all over the subject, the artist gained the quality which he aimed at.

74 THE PRIEST'S HOUSE, ROUEN

H. $9\frac{1}{4}$, W. $6\frac{1}{4}$. 15 proofs. Reprinted. 1894.

In its first state, of which there were about twelve proofs, the central building is drawn much in the same manner as the other houses, with little indication of local color, and the window frames are only slightly indicated; but the farthest end of the archway is very black, as are also the doorway and figures across the street, and a window in the building to the right of the priest's house. These accidents are remedied in the second state. The whole surface of the central house is darkened, being elaborated with delicate chalking; the buttress on the right, light in the first state, is made very dark and strong in the second.

75 A PORTRAIT—MISS HOWELLS

H. $8\frac{7}{8}$, W. $6\frac{3}{4}$. 6 proofs. 1895.

It is somewhat difficult to describe the difference between the three states of this drawing, although when seen side by side it is apparent enough. The first state shows the drawing as transferred to the stone without retouching. The face is the most noticeable point, quite lacking the charm of the final state, and the ear is without detail. In the second state much delicate modelling has been added to the features, and much soft shading all over the subject, especially on the background, behind the head, and to the right of the figure, which in the first state is white. In the final state much of this work on the background to the right is scraped away again.

76 FIGURE STUDY

H. $7\frac{1}{4}$, W. $5\frac{1}{2}$. 6 proofs. Drawing erased. 1895.

77 STUDY

H. $7\frac{1}{8}$, W. $3\frac{5}{8}$. 6 proofs. Drawing erased. 1895.

78 THE DOCTOR

Portrait of Whistler's brother, Dr. W. Whistler. *Published in the "Pageant."*

H. 7, W. 5. 33 proofs. 1895.

79 WALTER SICKERT

H. $7\frac{1}{4}$, W. $5\frac{1}{2}$. 6 proofs. 1895.

80 MOTHER AND CHILD. No. 1

H. $7\frac{1}{8}$, W. $7\frac{1}{2}$. 33 proofs. 1895.

81 BACK OF THE GAIETY THEATRE

The large bow window in Wellington Street, formerly the home of the "Army and Navy Gazette."

H. $10\frac{1}{4}$, W. 9. 6 proofs. Drawing erased. 1895.

82 GIRL WITH BOWL

Published in "L'Imagier."

H. $5\frac{3}{8}$, W. $2\frac{5}{8}$. 12 proofs. 1895.

83 THE LITTLE DOORWAY, LYME REGIS

H. $9\frac{1}{8}$, W. $6\frac{1}{8}$. 15 proofs. Reprinted. 1895.

84 THE MASTER SMITH

H. $4\frac{1}{8}$, W. $2\frac{7}{8}$. 15 proofs. Reprinted. 1895.

85 THE SUNNY SMITHY

H. $5\frac{1}{2}$, W. 8. 4 proofs. Drawing erased. 1895.

86 THE GOOD SHOE

H. $6\frac{5}{8}$, W. $4\frac{3}{4}$. 15 proofs. 1895.

87 FATHER AND SON

H. $8\frac{1}{8}$, W. 6. 15 proofs. 1895.

88 THE SMITH'S YARD

Published in the "Studio."

H. $7\frac{1}{4}$, W. $6\frac{1}{4}$. 35 proofs. Reprinted. 1895.

89 THE STRONG ARM

H. $7\frac{3}{4}$, W. $6\frac{1}{4}$. 15 proofs. Reprinted. 1895.

90 THE BLACKSMITH

H. $8\frac{1}{8}$, W. 6. 15 proofs. Reprinted. 1895.

The effect of the first state of "The Blacksmith" is very gray and soft, the shadows being almost all confined to the square opening behind the figure, and principally obtained by stump work over the chalk drawing. The smith's face, too, is quite clean! In the second state the features are elaborated and the shadows of the recess greatly strengthened, especially close behind the head. There is very little color outside the recess. In the finished state the whole drawing has been made much more brilliant and definite, with soft chalk lines; the rich shadow to the left of the figure and behind the big tub in the foreground is absent from the earlier states, as also is the color on the walls all around the recess. About ten proofs of the first and four of the second state were printed.

91 THE BROTHERS

H. 8, W. $5\frac{1}{2}$. 15 proofs. 1895.

92 THE FAIR

H. $9\frac{1}{4}$, W. $6\frac{1}{4}$. 15 proofs. Reprinted. 1895.

93 JOHN GROVE

H. $8\frac{1}{8}$, W. 6. 6 proofs. 1895.

94 THE LITTLE STEPS, LYME REGIS

H. $8\frac{3}{8}$, W. $5\frac{3}{4}$. 15 proofs. 1895.

95 STUDY OF A HORSE

H. $3\frac{1}{4}$, W. $4\frac{7}{8}$. 4 proofs. 1895.

96 SUNDAY, LYME REGIS

H. $7\frac{3}{4}$, W. $4\frac{1}{4}$. 35 proofs. Reprinted. 1895.

97 FIFTH OF NOVEMBER

H. $6\frac{1}{2}$, W. $6\frac{1}{2}$. 15 proofs. Reprinted. 1895.

98 THE OLD SMITH'S STORY

H. $7\frac{3}{4}$, W. 6. 15 proofs. 1896.

99 FIGURE STUDY

Whistler's first experiment in color work in lithography was made with this drawing. It was not completed, and very few impressions were pulled. Four printings—rose, red, bluish-green, and black. There were, also, impressions in black and white.

H. $7\frac{7}{8}$, W. $5\frac{5}{8}$. 8 proofs. 1890.

100 RED HOUSE, PAIMPOL

Three printings—red, gray, and black.

H. 9, W. $6\frac{5}{8}$. *Printed in Paris.* 1893.

101 YELLOW HOUSE, LANNION

Five printings—yellow, green, brown, gray, and black.

H. $9\frac{3}{4}$, W. $6\frac{1}{4}$. *Printed in Paris.* 1893.

102 MOTHER AND CHILD. No. 2

This drawing, although made in 1890, was not printed until 1896.

H. $6\frac{3}{4}$, W. $7\frac{3}{4}$. 20 proofs. 1890.

103 FIRELIGHT

A portrait study of Mrs. Pennell.

H. $7\frac{3}{8}$, W. 6. 15 proofs. 1896.

104 FIRELIGHT—JOSEPH PENNELL. No. 1

Published in "Lithography and Lithographers."

H. $6\frac{1}{2}$, W. $5\frac{1}{2}$. 15 proofs. 1896.

105 FIRELIGHT—JOSEPH PENNELL. No. 2

H. $6\frac{1}{2}$, W. $5\frac{1}{8}$. 15 proofs. 1896.

106 THE BARBER'S SHOP IN THE MEWS

A little shop near Bond Street.

H. $7\frac{1}{2}$, W. $4\frac{3}{4}$. 9 proofs. 1896.

107 STUDY—MR. THOMAS WAY. No. 1

H. $7\frac{3}{8}$, W. $4\frac{3}{4}$. 10 proofs. 1896.

108 STUDY—MR. THOMAS WAY. No. 2

H. $6\frac{5}{8}$, W. $4\frac{3}{8}$. 6 proofs. 1896.

109 KENSINGTON GARDENS

A winter scene near De Vere Gardens.

H. $6\frac{1}{8}$, W. $5\frac{3}{4}$. 12 proofs. 1896.

110 LITTLE EVELYN

The daughter of Mr. D. C. Thompson. *Published in the "Art Journal."*

H. $6\frac{1}{2}$, W. $4\frac{1}{2}$. 15 proofs. 1896.

111 STUDY—JOSEPH PENNELL

H. $7\frac{3}{4}$, W. $4\frac{1}{8}$. 6 proofs. Drawing erased. 1896.

112 THE RUSSIAN SCHUBE

Another portrait study of Mr. Pennell.

H. 7, W. $5\frac{7}{8}$. 15 proofs. 1896.

113 NEEDLEWORK

H. $7\frac{5}{8}$, W. $5\frac{5}{8}$. 15 proofs. Reprinted. 1896.

114 THE MANAGER'S WINDOW, GAIETY THEATRE

A study of the big bow window in Wellington Street, at the back of the Gaiety Theatre.

H. 7, W. $5\frac{3}{8}$. 15 proofs. Reprinted. 1896.

115 LITTLE DOROTHY

H. $7\frac{1}{2}$, W. $5\frac{3}{8}$. 4 proofs. 1896.

116 PORTRAIT STUDY—MRS. PHILLIP

H. $7\frac{1}{4}$, W. $4\frac{1}{2}$. 8 proofs. 1896.

117 PORTRAIT STUDY—MR. A. J. POLLITT

H. $7\frac{1}{2}$, W. $4\frac{3}{4}$. 4 proofs. Drawing erased. 1896.

118 SAVOY PIGEONS

The Thames seen from one of the upper balconies of the Savoy Hotel, looking towards Westminster. In the distance Lambeth Palace, the Houses of Parliament, and Westminster Bridge are seen; nearer, Charing Cross Bridge crosses the river, and, beneath, the Embankment curves, ending at the left with a Sphinx and a suggestion of Cleopatra's Needle. *Published in the "Studio."*

H. $7\frac{3}{4}$, W. $5\frac{3}{8}$. 23 proofs. Reprinted. 1896.

119 EVENING—LITTLE WATERLOO BRIDGE

H. $4\frac{3}{4}$, W. $7\frac{1}{2}$. 26 proofs. 1896.

120 CHARING CROSS RAILWAY BRIDGE

The Surrey side of the bridge and the Lion Brewery are seen from an upper story of the Savoy Hotel. Beyond the bridge are seen St. Thomas's Hospital and Westminster Bridge, and, in the foreground, the Embankment.

H. $5\frac{1}{8}$, W. $8\frac{3}{8}$. 27 proofs. 1896.

121 LITTLE LONDON

Looking eastwards from the top of the Savoy Hotel, the first arch of Waterloo Bridge is seen in the foreground below. In the distance Blackfriars Bridge

spans the river, and beyond this is the long line of Cannon Street Station. To the left are many buildings facing on the Embankment, and above them is the dome of St. Paul's. In the immediate foreground are the pinnacles of Examination Hall.

H. $7\frac{3}{8}$, W. $5\frac{3}{8}$. 30 proofs. Reprinted. 1896.

122 THE SIESTA

Proofs from this stone, as well as from No. 124, were not allowed to leave Mr. Whistler's possession, except in a very few instances.

H. $5\frac{3}{8}$, W. $8\frac{1}{4}$. 31 proofs. 1896.

123 WATERLOO BRIDGE

H. $6\frac{5}{8}$, W. 5. 26 proofs. 1896.

124 BY THE BALCONY

See note under No. 122.

H. $8\frac{1}{2}$, W. $5\frac{1}{2}$. 6 proofs. 1896.

125 THE THAMES

A lithotint of the river, from an upper room in the Savoy Hotel, with the group of buildings and Shot Tower of the Surrey side lying between Waterloo and Charing Cross bridges.

H. $10\frac{1}{2}$, W. $7\frac{5}{8}$. Reprinted. 1896.

In its first state the whole drawing appears very heavy, the buildings in the centre of the opposite shore being almost solid. The butterfly and several of the barges and objects on the Embankment are also too strong. There is hardly any scraping, but there are some curious light streaks diagonally across the drawing, due to imperfections in the prepared ground. In the second state the whole ground of the drawing has been so lightened by scraping that the diagonal streaks are much less apparent, and nearly all the superfluous darks reduced, in some places too much so, notably the buildings on the opposite shore, which seem weak in effect and overfull of detail. Yet a fine proof of this state is beautiful, and shows a great step from the first towards the final flower. In the last state the Embankment has been lightened so as to appear as a light tone against the river just beyond. Certain of the barges and the bridge on the left are darkened, as well as the buildings across the river, which are now massed together. The artist had the stone taken back to his room in the hotel, so as to have nature to refer to whilst correcting. There were about six proofs of the first, ten of the second, and twelve of the final state printed before the stone was laid by. It was not reprinted till after the artist's death.

126 ST. ANNE'S, SOHO

A photo process reproduction of this print was published in the "Architectural Review," and being printed upon antique laid paper, in close imitation of the original copy, it deceives many people. All the proofs of the original were printed upon Dutch hand-made paper, either old or new.

H. $7\frac{1}{2}$, W. $5\frac{1}{8}$. 23 proofs. Reprinted. 1896.

127 SKETCH OF MR. HENLEY

H. $6\frac{7}{8}$, W. $5\frac{1}{4}$. 6 proofs. 1896.

128 THE BUTCHER'S DOG

The doorway to a block of buildings in Cleveland Street.

H. $7\frac{1}{8}$, W. $5\frac{1}{4}$. 21 proofs. Reprinted. 1896.

There are four states of this subject, but very few copies were printed of each; and although the modifications made in each are clear when they are laid side by side, they are not easy to describe. The first state, which is rather weak, has some light patches in the shadows of the shop and a black spot in the doorway, to the right of the woman and child, which one can notice gradually disappearing through the succeeding states. Much modelling was also added to the leg of beef, and in the final state the piers of the windows above the shop have been elaborated and increased in height.

129 ST. GILES-IN-THE-FIELDS

H. $8\frac{1}{2}$, W. $5\frac{1}{2}$. 8 proofs. Reprinted. 1896.

130 LITTLE LONDON MODEL

H. $6\frac{3}{4}$, W. 5. 8 proofs. 1896.

131 STUDY—MAUDE SEATED

A lithotint. Drawing erased.

H. $10\frac{1}{2}$, W. $7\frac{1}{4}$. 10 trial proofs. 1878.

132 OLD BATTERSEA BRIDGE. No. 2

Drawn from Lindsay Row. This was the first trial of transfer paper, and a failure in the transferring. Drawing erased.

H. $2\frac{1}{2}$, W. $10\frac{3}{8}$. 5 or 6 proofs at most. 1878.

133 THE FIREPLACE

H. 7, W. $6\frac{1}{4}$. 12 proofs only. Drawing erased. 1893.

134 MOTHER AND CHILD. No. 3

A beautiful drawing, spoiled in the transferring, and very few printed.

H. $5\frac{7}{8}$, W. $8\frac{1}{4}$. Drawing erased. 1895.

135 MOTHER AND CHILD. No. 4

Like the preceding subject, this drawing, one of Whistler's experiments, failed, and only some six or eight prints were taken.

H. $5\frac{3}{4}$, W. $9\frac{1}{4}$. Drawing erased. 1895.

136 MOTHER AND CHILD. No. 5

This is a repetition of No. 80, "Mother and Child. No. 1," which having been drawn upon transfer paper and laid by for some years, there was a doubt about the risk of its transferring successfully. Both were put upon stone satisfactorily, and the No. 1 drawing, being far finer in every way, was printed. The outline of the child's back is a double line in the repeat.

H. $7\frac{1}{2}$, W. $5\frac{7}{8}$. 4 proofs. Drawing erased. 1895.

137 COUNT ROBERT DE MONTESQUIOU

Made from the celebrated painting of the Count and intended for publication in the "Gazette des Beaux-Arts."

H. $9\frac{1}{8}$, W. $4\frac{1}{8}$. 8 proofs. Drawing erased. 1895.

138 COUNT ROBERT DE MONTESQUIOU. No. 2

H. 8, W. $3\frac{3}{4}$. *Printed in Paris.* 1895.

139 COUNT ROBERT DE MONTESQUIOU. No. 3

H. $7\frac{3}{4}$, W. $2\frac{7}{8}$. *Printed in Paris.* 1895.

140 THE GARDEN PORCH

H. $8\frac{3}{8}$, W. $6\frac{1}{4}$. 8 proofs. Drawing erased. 1894.

141 THE MAN WITH A SICKLE

H. $9\frac{1}{2}$, W. $6\frac{1}{4}$. 8 proofs. Drawing erased. 1894.

142 PORTRAIT OF DR. WHISTLER. No. 2

H. $7\frac{1}{2}$, W. 6. 12 proofs. Drawing erased. 1895.

143 UNFINISHED SKETCH OF LADY HADEN

H. $11\frac{7}{8}$, W. $7\frac{3}{4}$. 6 proofs. Drawing erased. 1895.

144 SKETCHES OF MISS PHILLIP AND MR. A. STUDD

H. 7, W. 3. 4 proofs. Drawing erased. 1895.

145 SKETCH OF A BLACKSMITH

H. $4\frac{1}{4}$, W. $3\frac{1}{4}$. 3 proofs. Drawing erased. 1895.

146 SKETCH—GRANDE RUE DIEPPE

An experiment made upon a piece of coarse-grained transfer paper, not put on stone until 1904.

H. 3, W. 5.

On the same sheet, a slight sketch of an interior, with suggestions of figures.

H. $1\frac{1}{2}$, W. 2. 1891.

147 AFTERNOON TEA

Mrs. Phillip and Mrs. Charles Whibley.

H. $7\frac{1}{2}$, W. $5\frac{1}{2}$. *Printed in Paris.*

148 LA DANSEUSE—A STUDY OF THE NUDE

H. $6\frac{3}{8}$, W. $4\frac{7}{8}$. *Printed in Paris.*

149 PORTRAIT STUDY—MISS CHARLOTTE R. WILLIAMS

H. $6\frac{1}{4}$, W. $2\frac{3}{4}$. *Printed in Paris.*

150 STÉPHANE MALLARMÉ. No. 2

Trial sketch reproduced in M. Théodore Duret's "Life of Whistler."

H. $3\frac{3}{4}$, W. $2\frac{1}{2}$. *Printed in Paris.* 1894.

151 THE SHOEMAKER

H. $6\frac{1}{4}$, W. $8\frac{3}{4}$. *Printed in Paris.*

152 A LADY SEATED

Erroneously described as Mrs. Pennell.

H. $7\frac{1}{2}$, W. $6\frac{5}{8}$. *Printed in Paris.*

153 THE MEDICI COLLAR

H. 7, W. 4. *Printed in Paris.*

154 NUDE MODEL STANDING

H. $7\frac{3}{8}$, W. $4\frac{1}{4}$. *Printed in Paris.*

155 DRAPED FIGURE STANDING

This print is in two states. Mr. Bryan Lathrop possesses a copy printed in bistre; Mr. Howard Mansfield has one in colors—blue, red, and yellow; and Mr. Heinemann, one in gray, flesh, red, and green.

H. $8\frac{7}{8}$, W. $4\frac{1}{2}$. *Printed in Paris.*

Reproduced in black and white.

156 DRAPED FIGURE RECLINING

In colors—gray, green, pink, yellow, blue, and purple.

H. $6\frac{3}{4}$, W. 10. *Printed in Paris.* Reproduced in colors.

157 LADY AND CHILD

In colors—blue, red, and yellow.

H. $5\frac{7}{8}$, W. $8\frac{7}{8}$. *Printed in Paris.*

Reproduced in black and white.

158 THE CAP

The draped figure of a girl wearing a cap, standing turned to the right, her left leg crossing her right. Her left arm is extended and rests on an unseen support. Her right arm is behind her back, and the lower part of the legs is not drawn. It has no signature. Shown at the Memorial Exhibition, Boston.

Printed in Paris. Not reproduced.

159 THE GIRL

Full-length figure of a girl, her hands, raised to the level of her shoulders, holding drapery; her elbows close to her body; her right leg forward. Butterfly to the right. Shown at the Memorial Exhibition, Boston.

Printed in Paris.

160 TWO SKETCHES

Two sketches on one sheet were exhibited at the Whistler Memorial Exhibition in London. One at the top left of the sheet, a possible portrait of Charles A. Howell; the other, a very coarse black sketch of a girl wearing a hat, at the lower right. Possibly a trial of transfer paper.

H. 10, W. 7.

161 DRAPED MODEL DANCING

H. 7, W. $4\frac{1}{2}$.

162 THE STATUE, LUXEMBOURG GARDENS

H. 5, W. 4.

163 MODEL SEATED ON FLOOR

H. 5, W. $4\frac{1}{2}$.

164 NUDE MODEL, BENT HEAD

Same subject as 155, but in reverse.

H. $8\frac{1}{2}$, W. $3\frac{1}{4}$.

165 NUDE MODEL, BACK VIEW

H. $7\frac{1}{4}$, W. $5\frac{3}{8}$.

The impression from which the reproduction was made was printed in colors.

**166 DRAWING FOR LITHOGRAPH OF MISS FRANKLIN AND
MR. HOWELL**

H. $2\frac{7}{8}$, W. 4.

Drawn on transfer paper but never printed.

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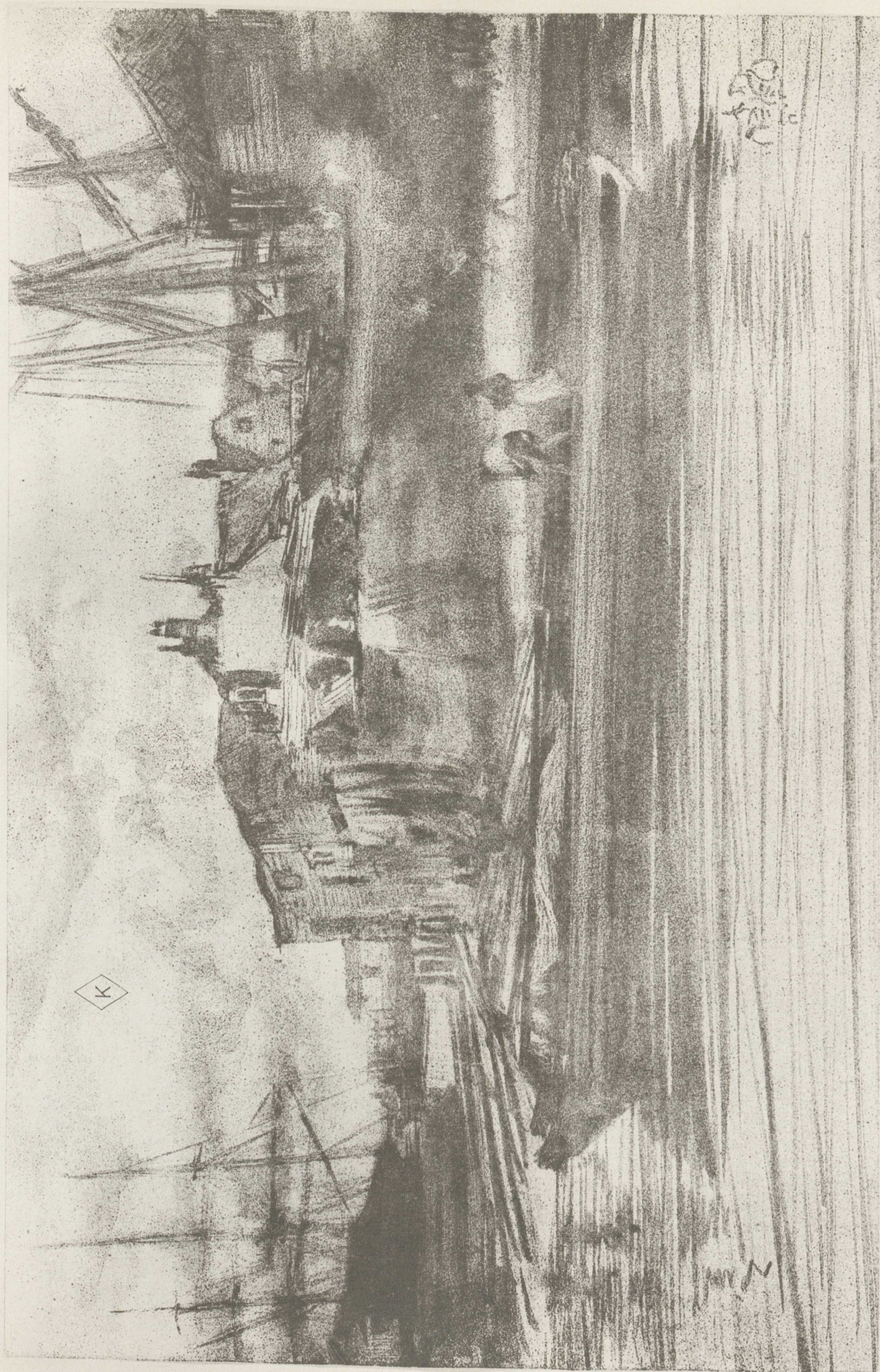
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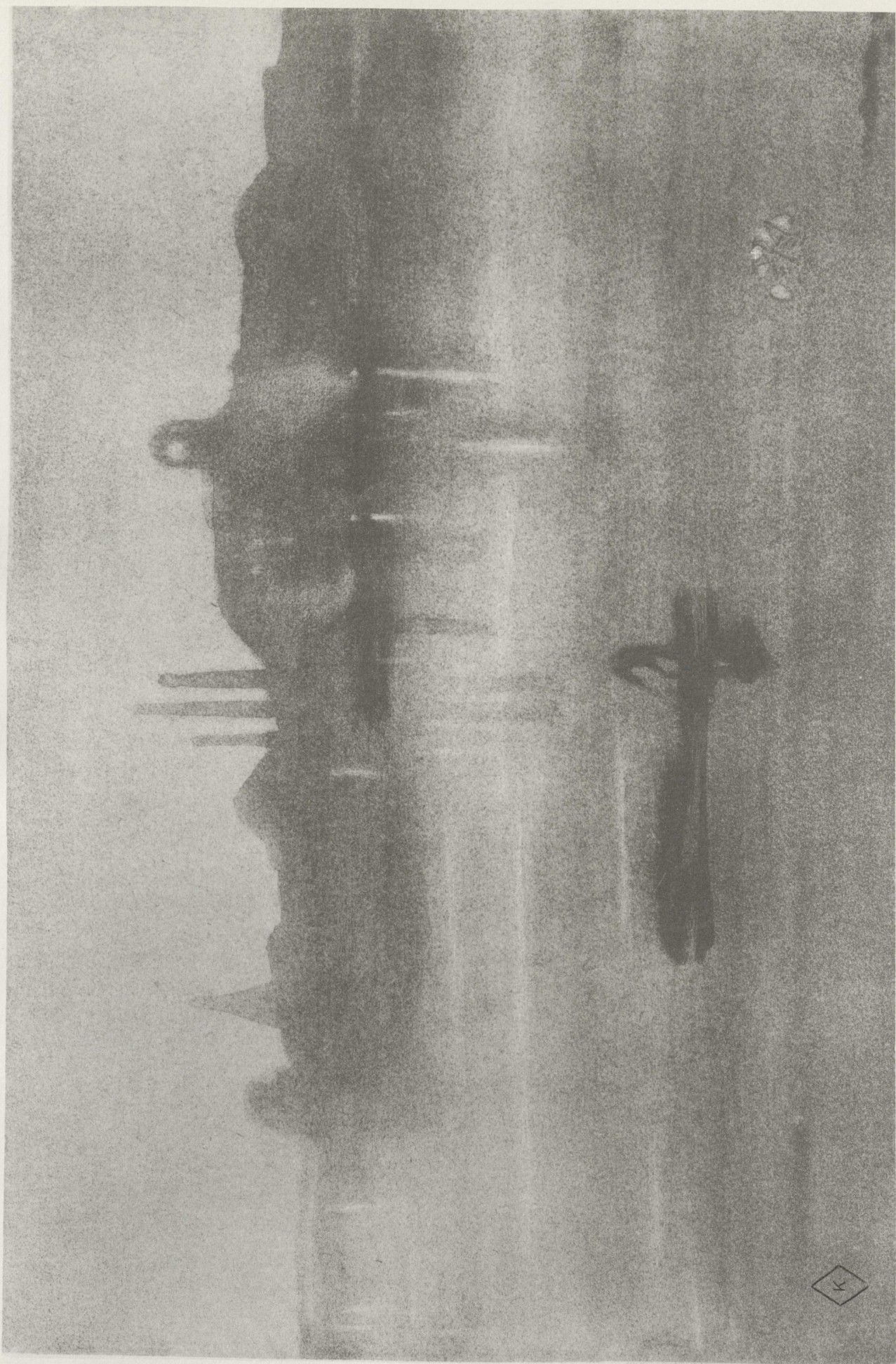




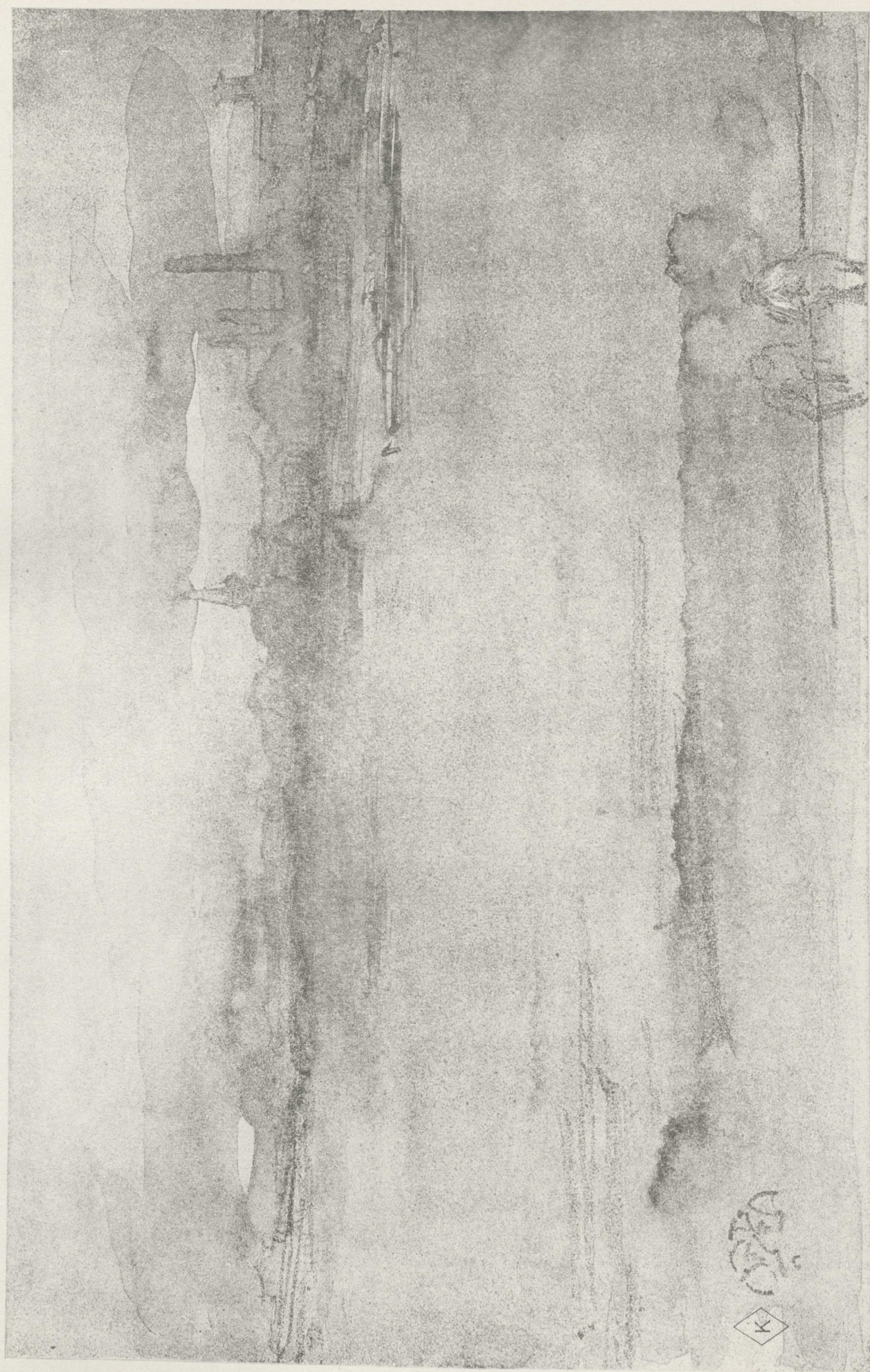




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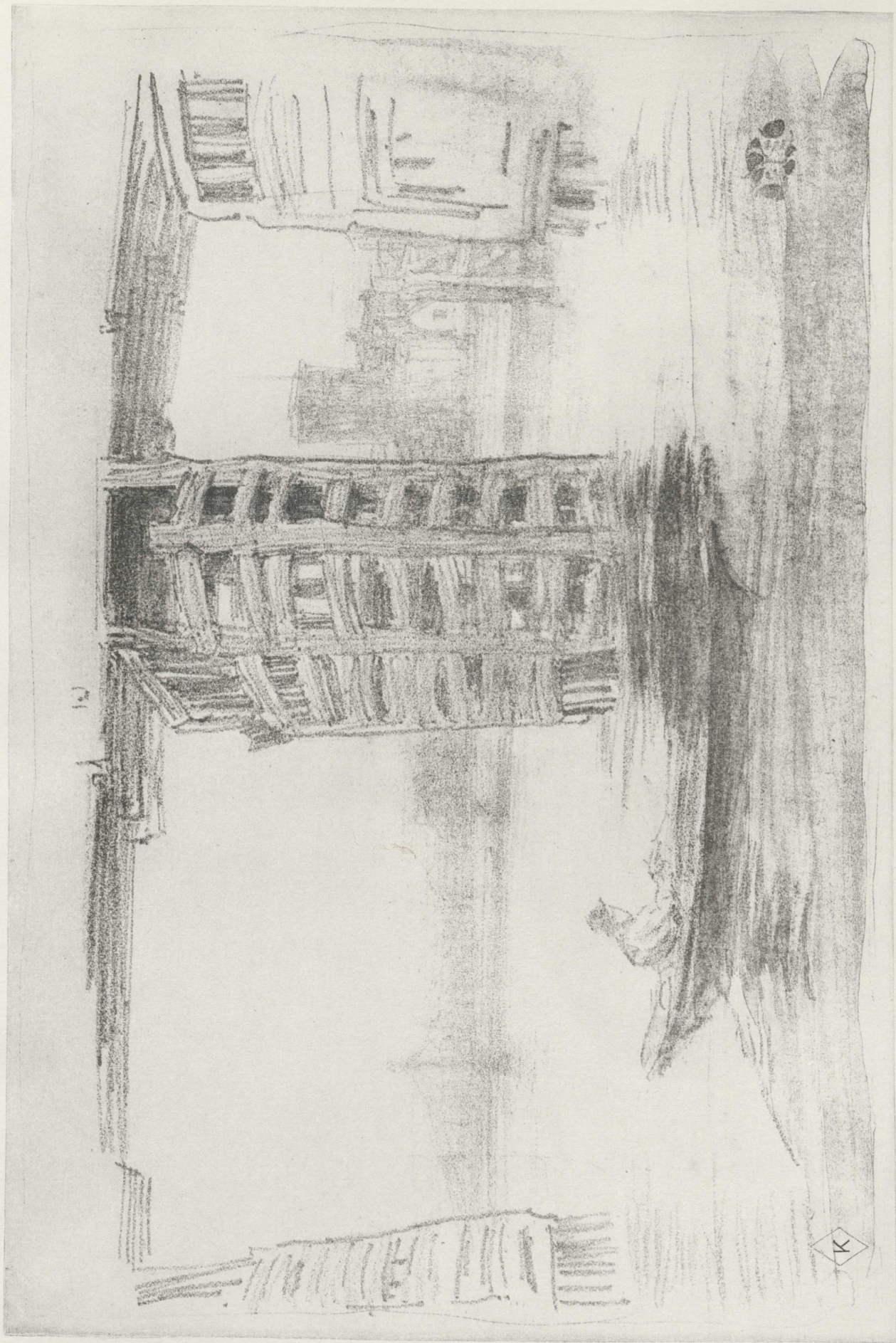






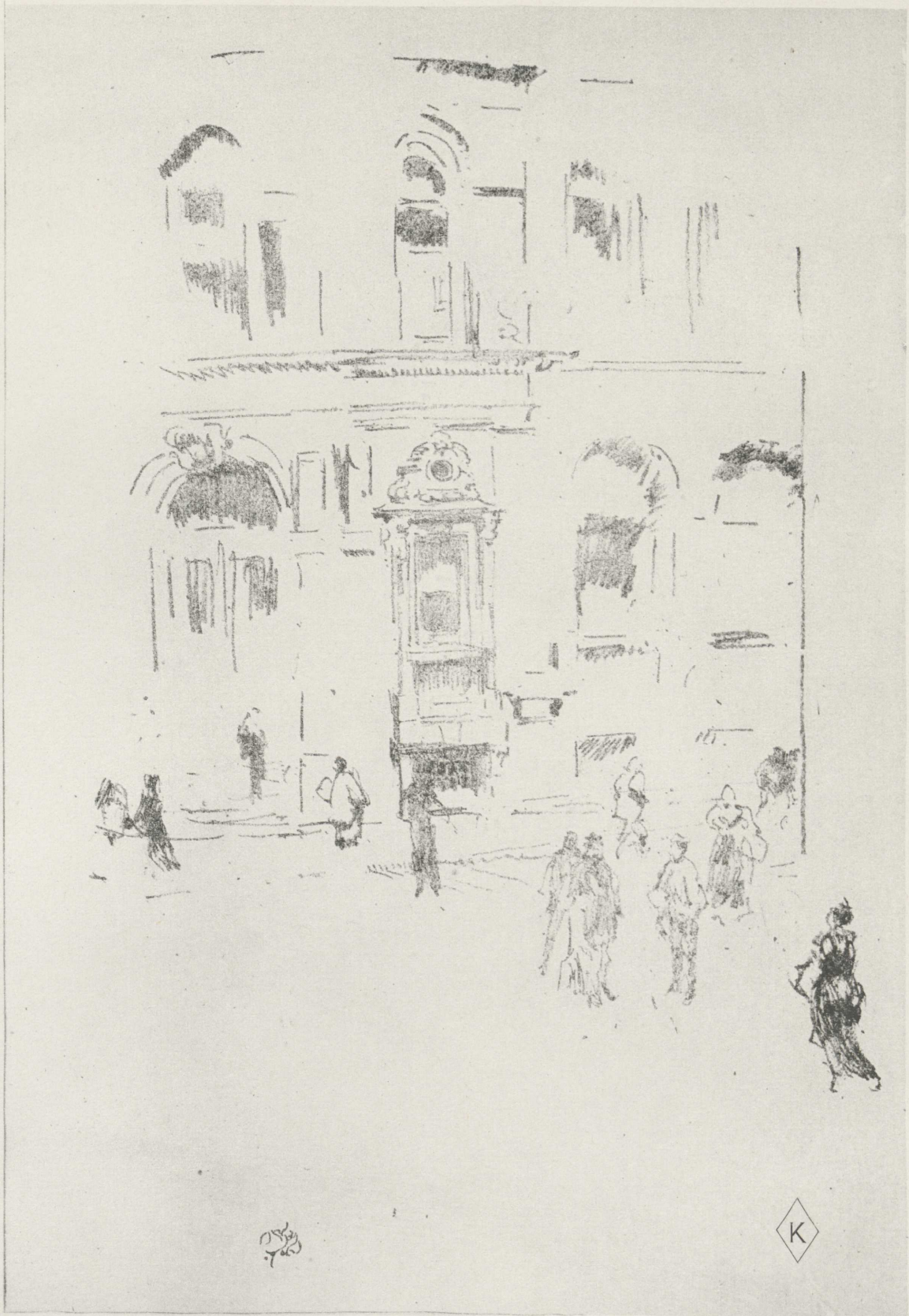


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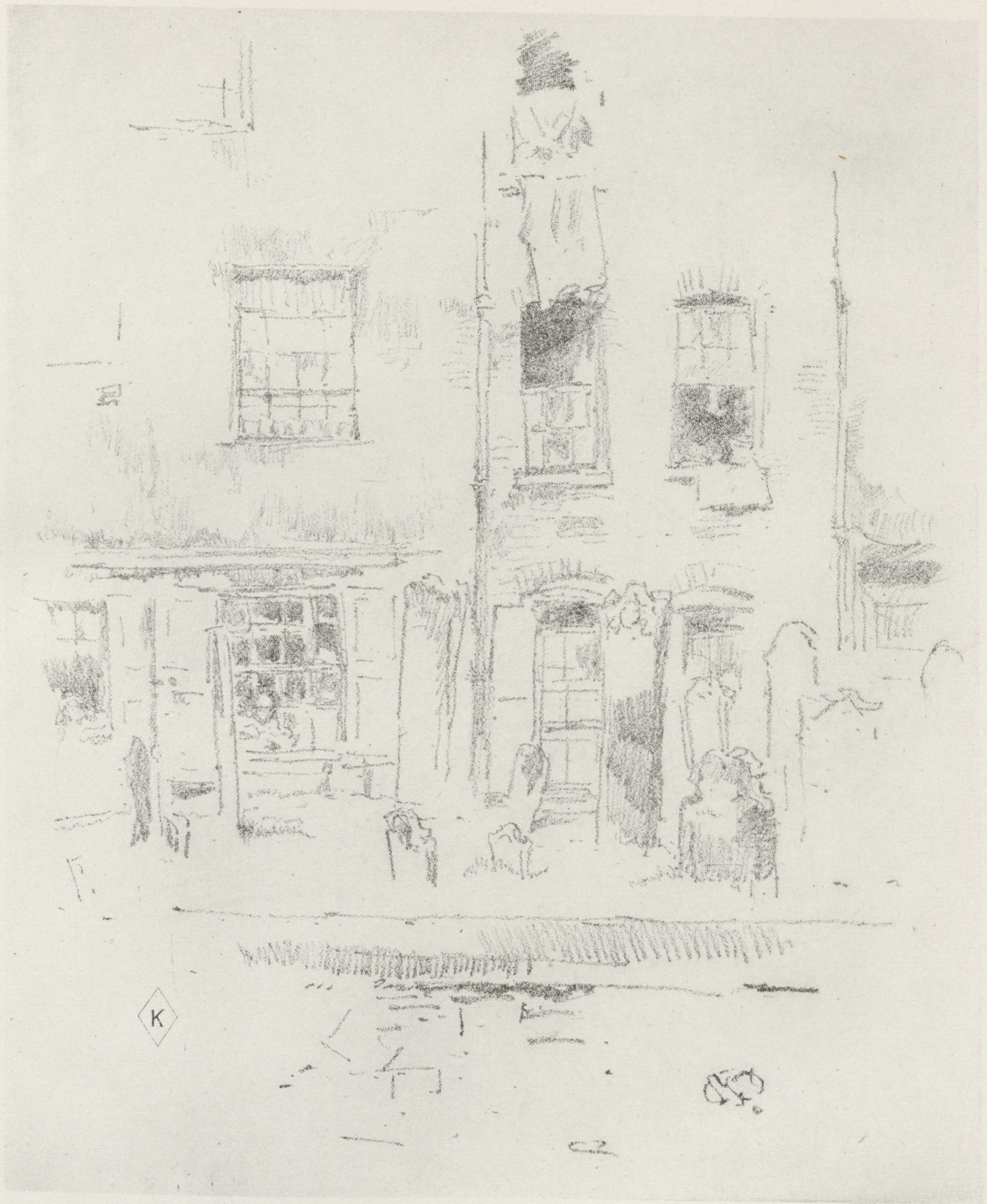


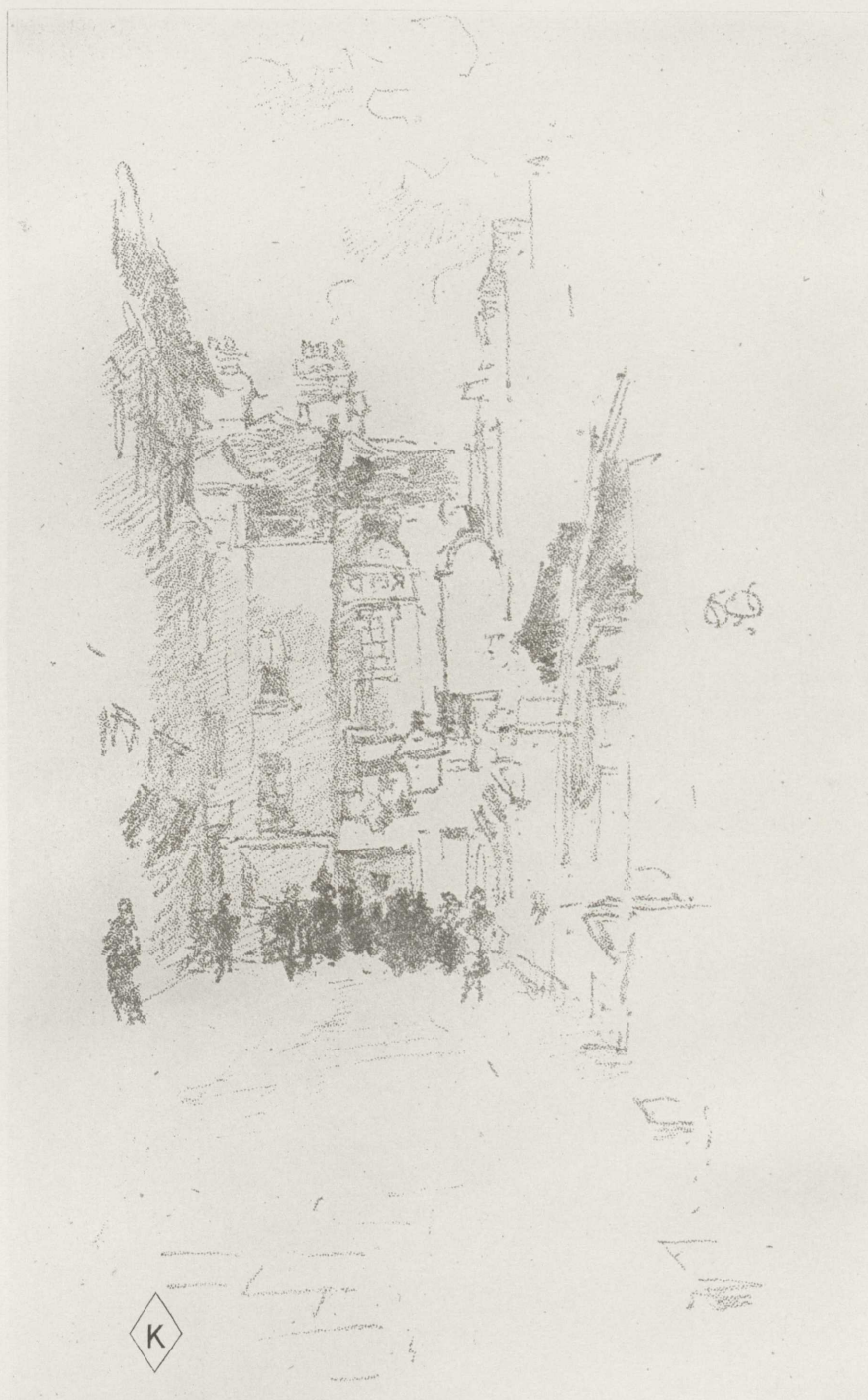














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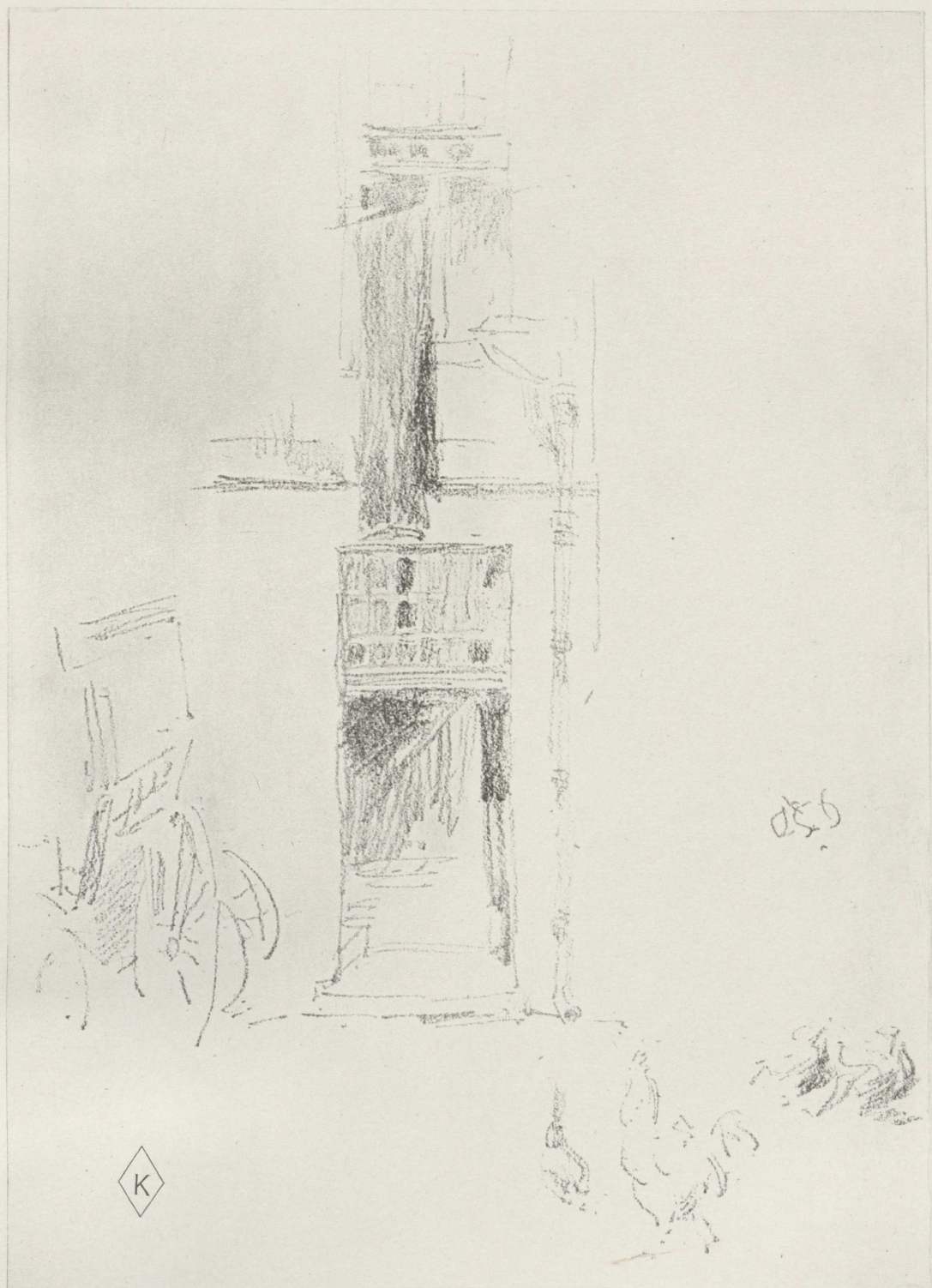


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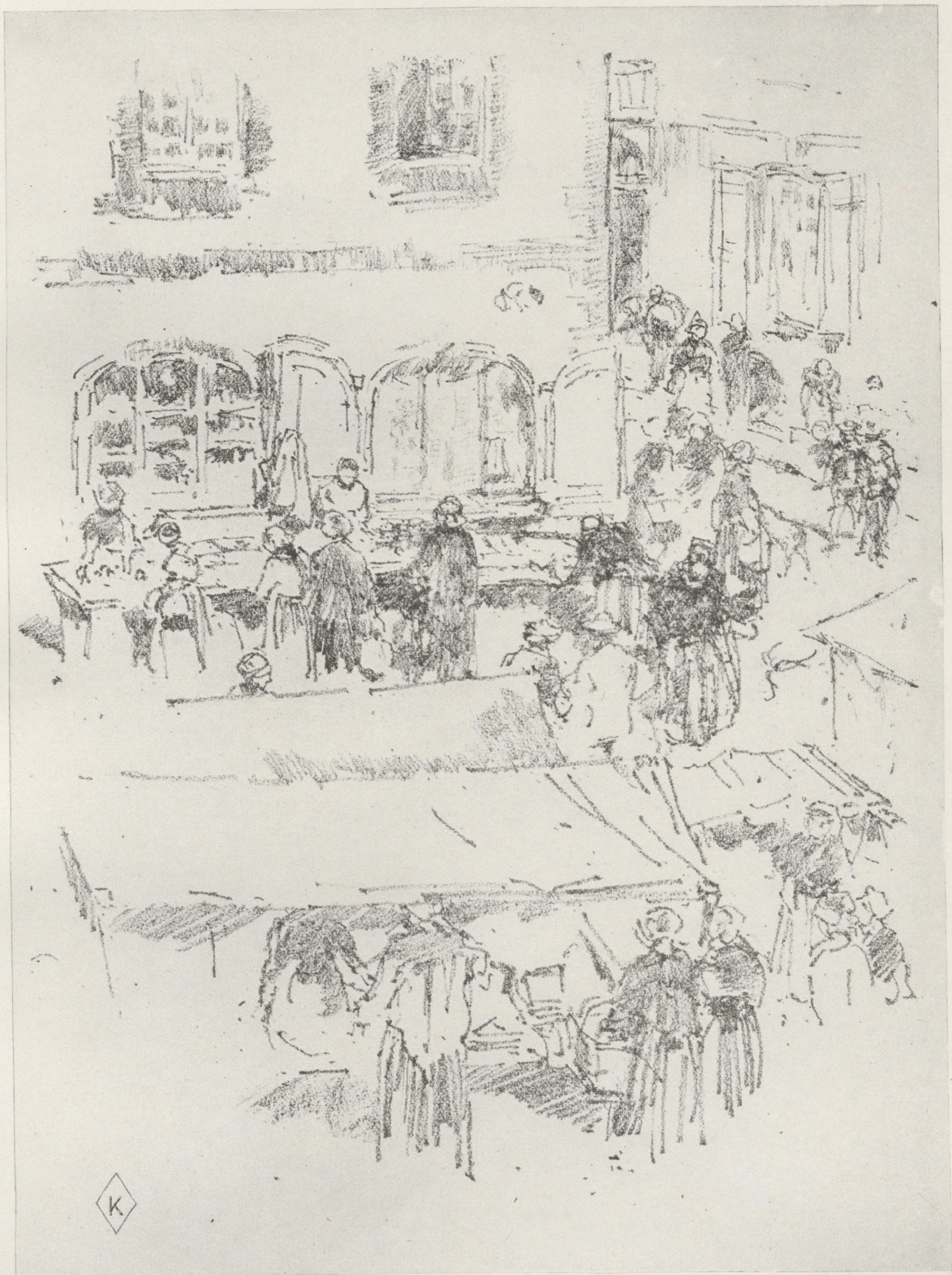




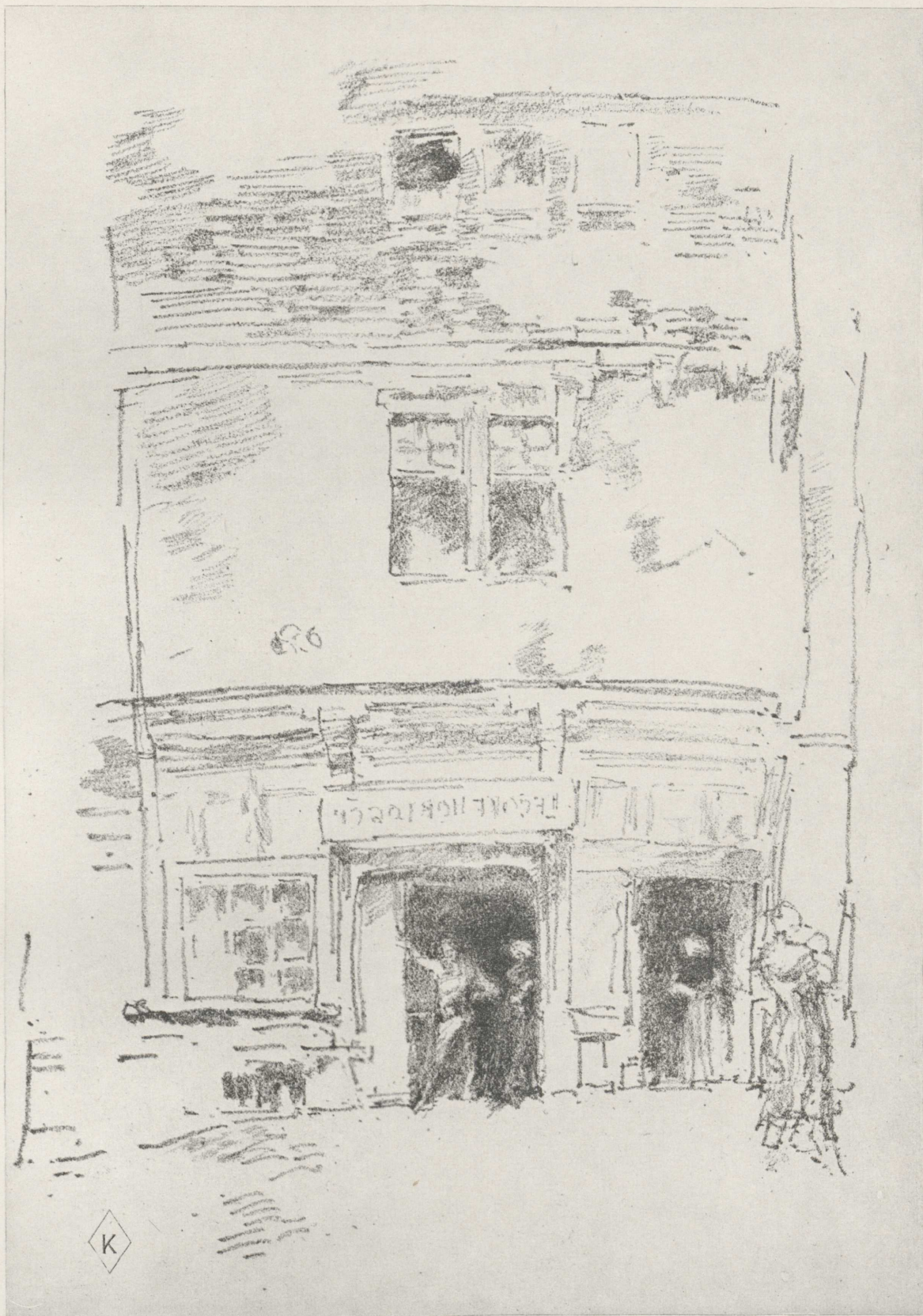


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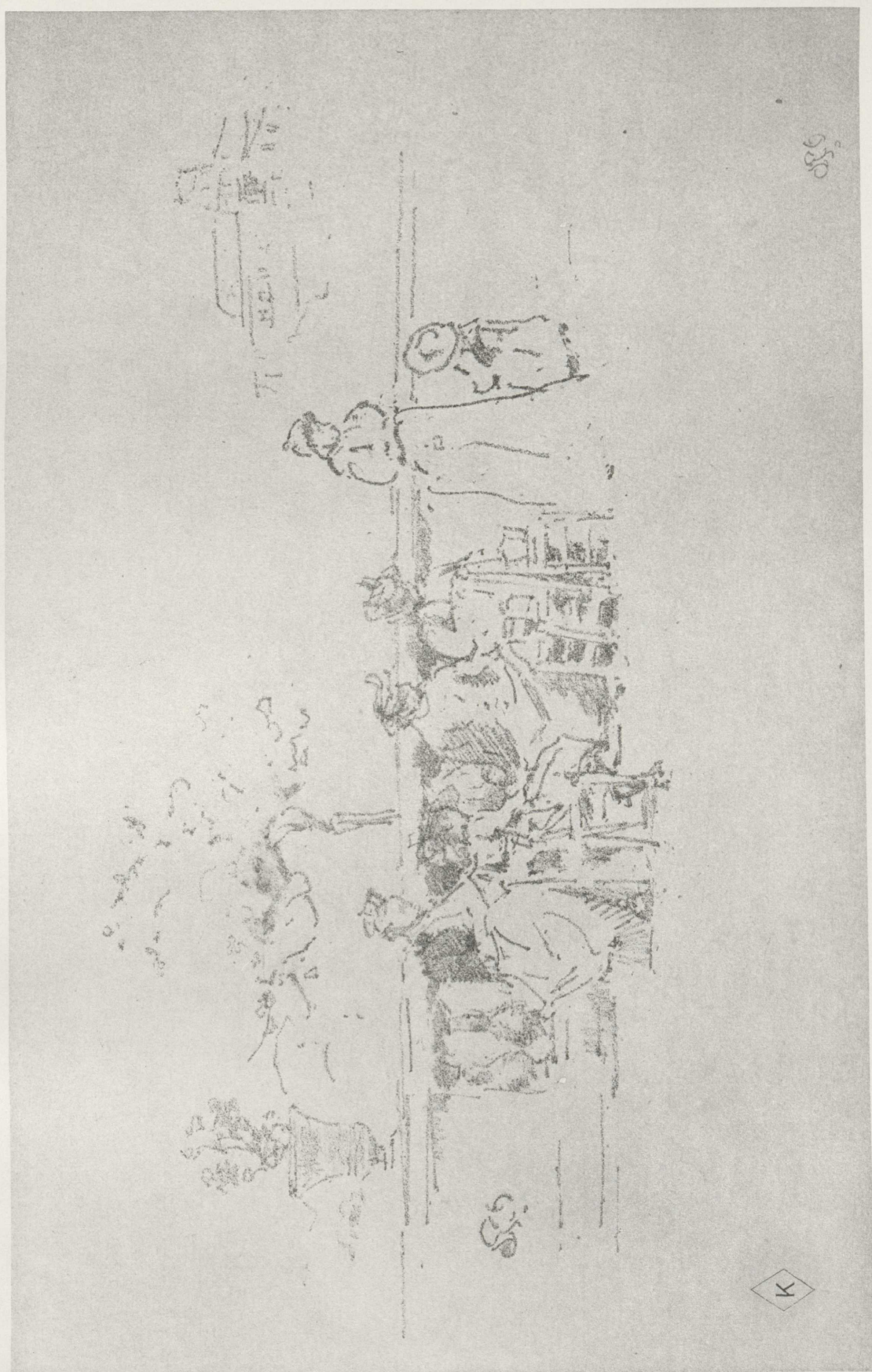












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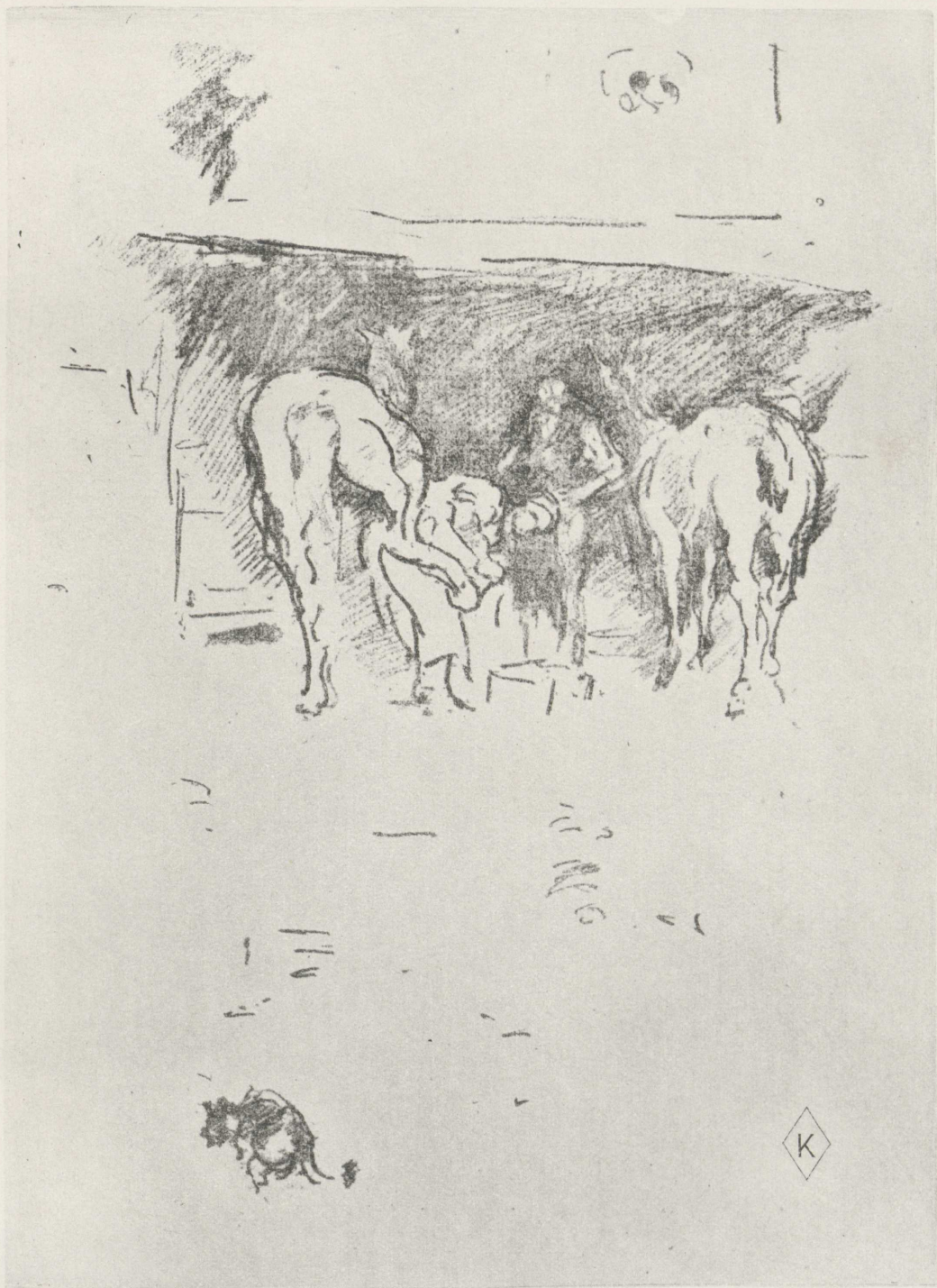
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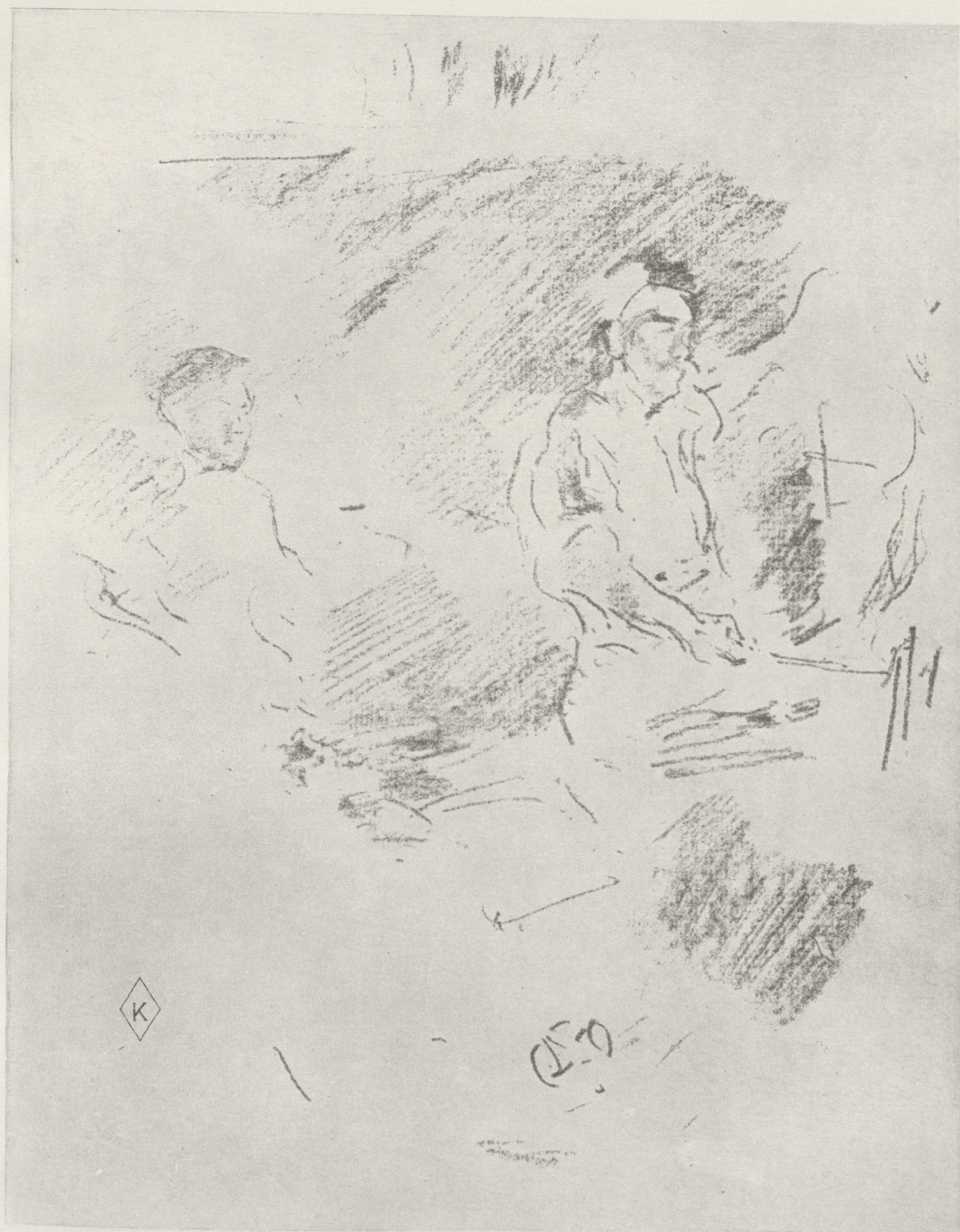








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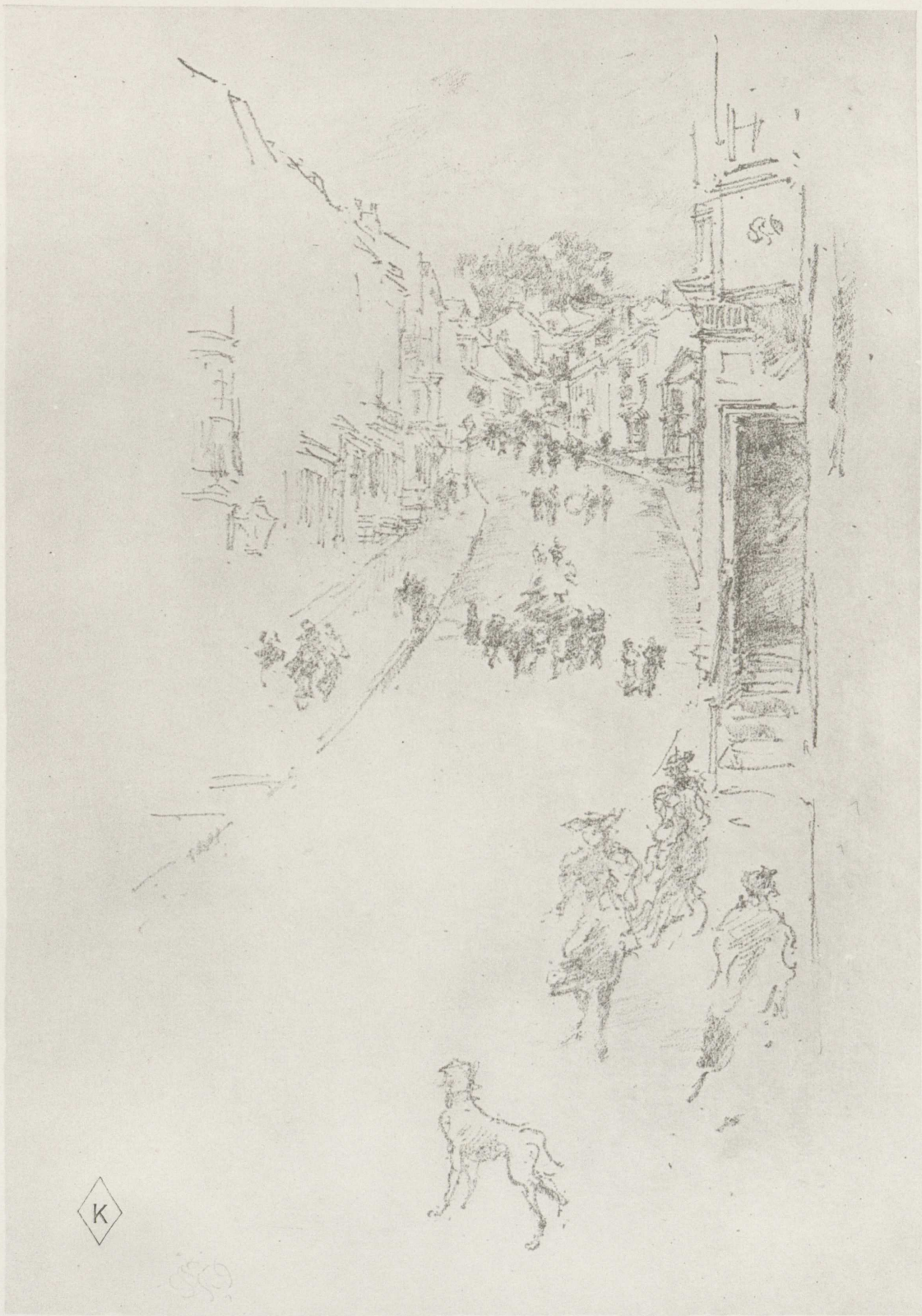








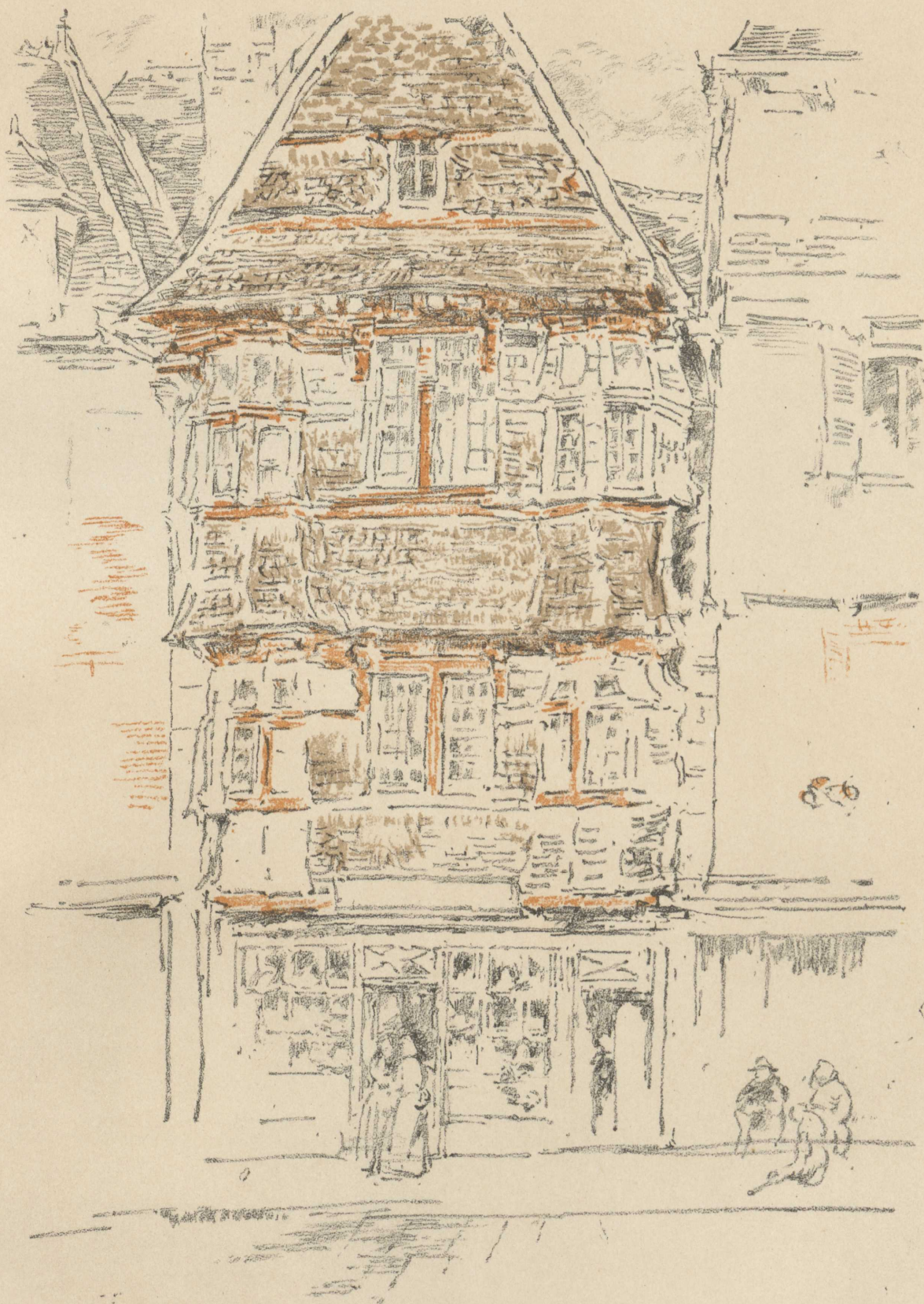












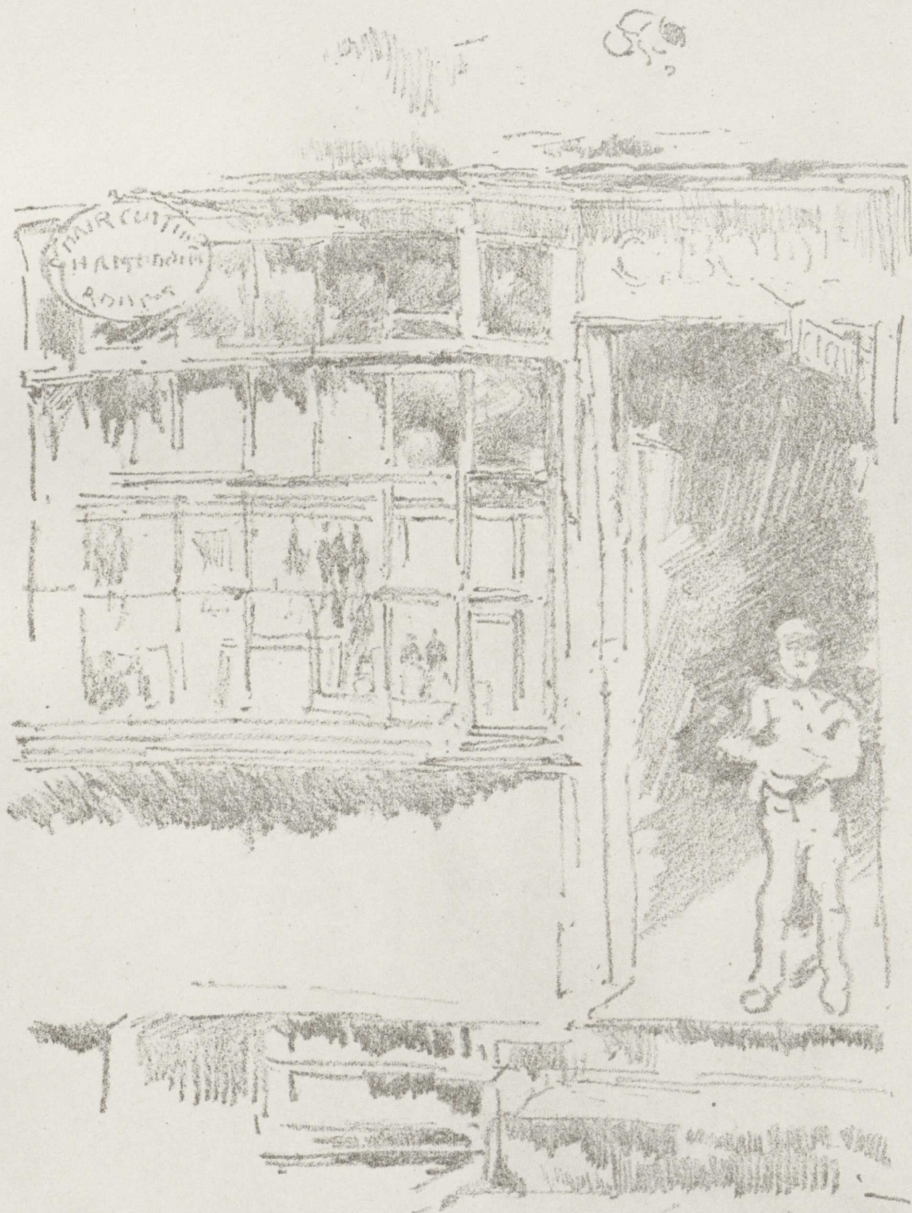












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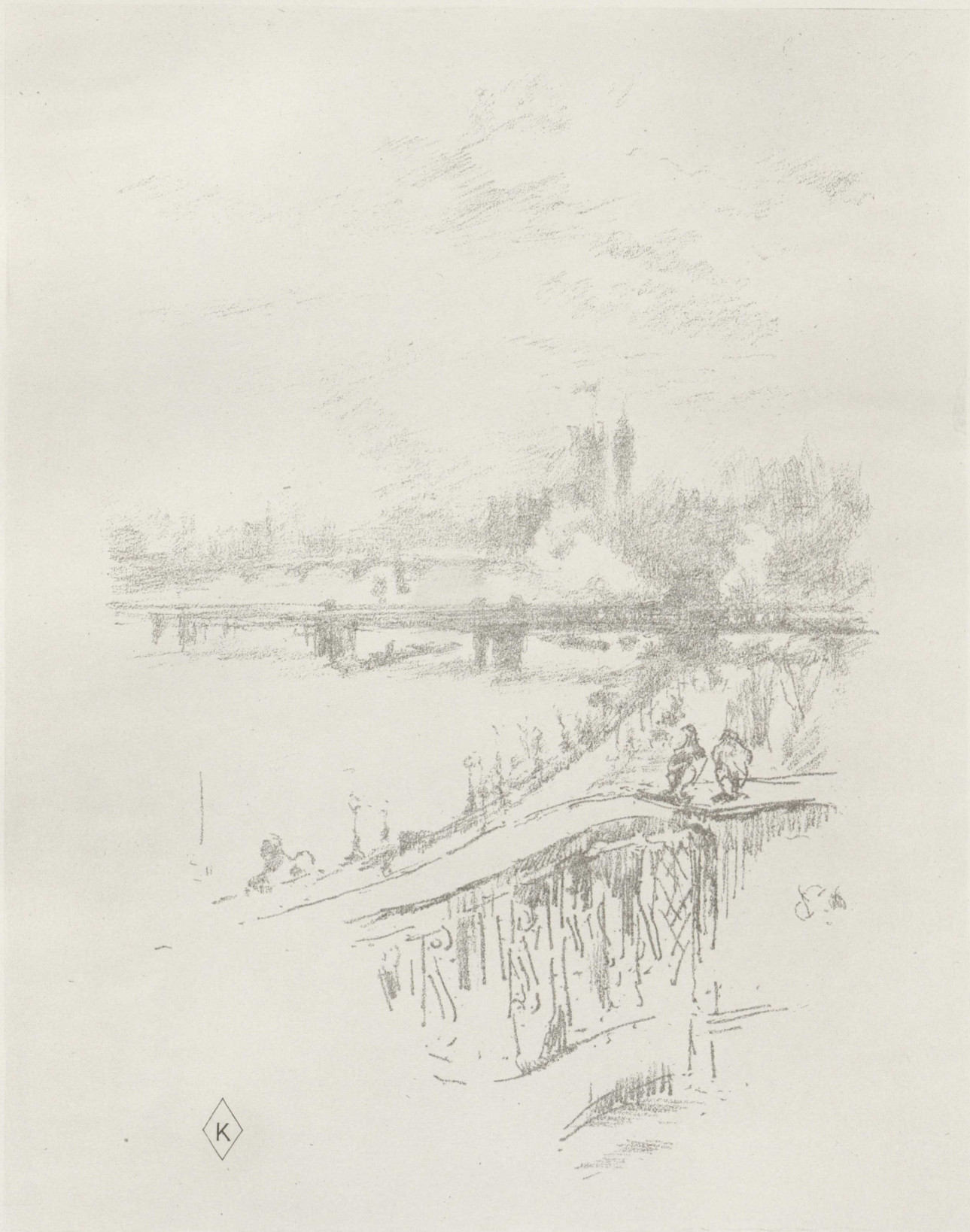














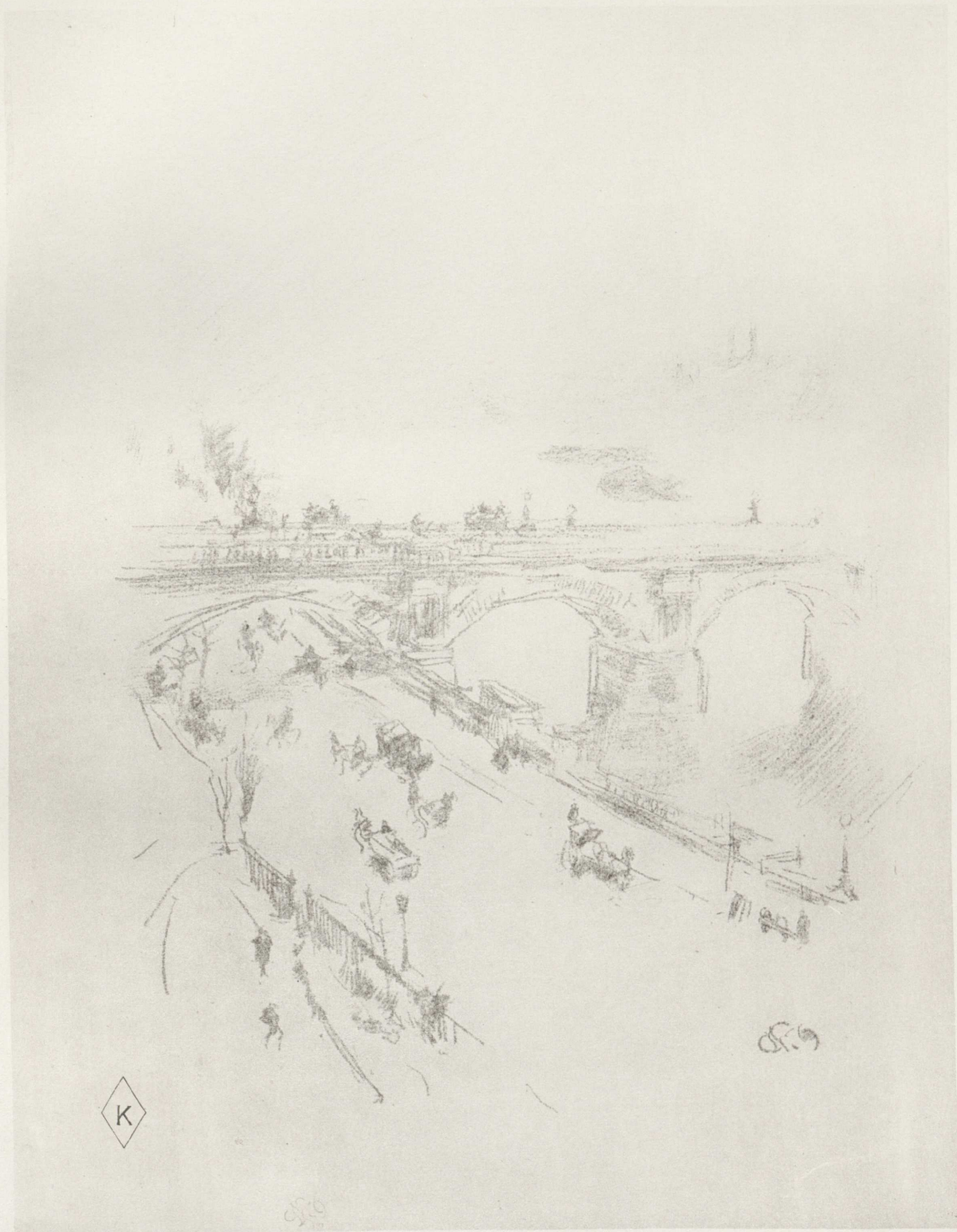


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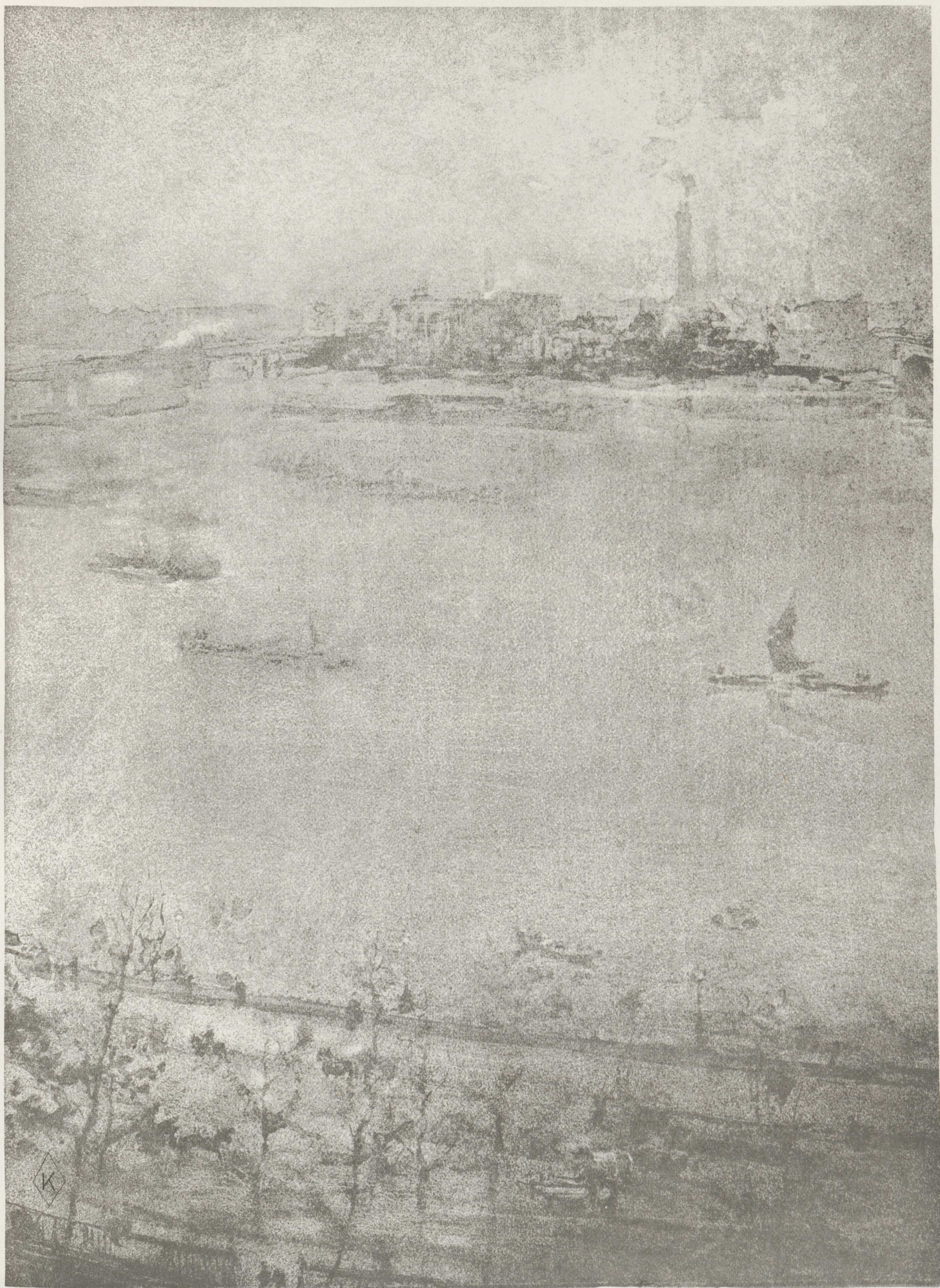
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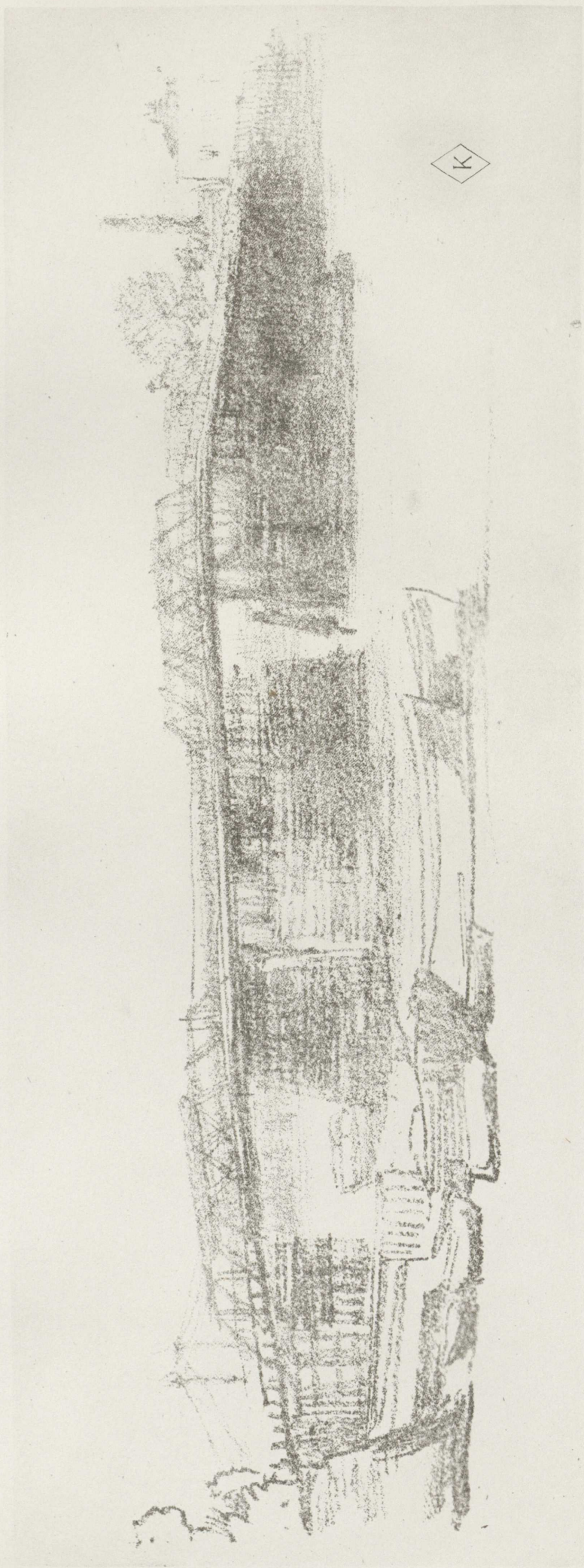






























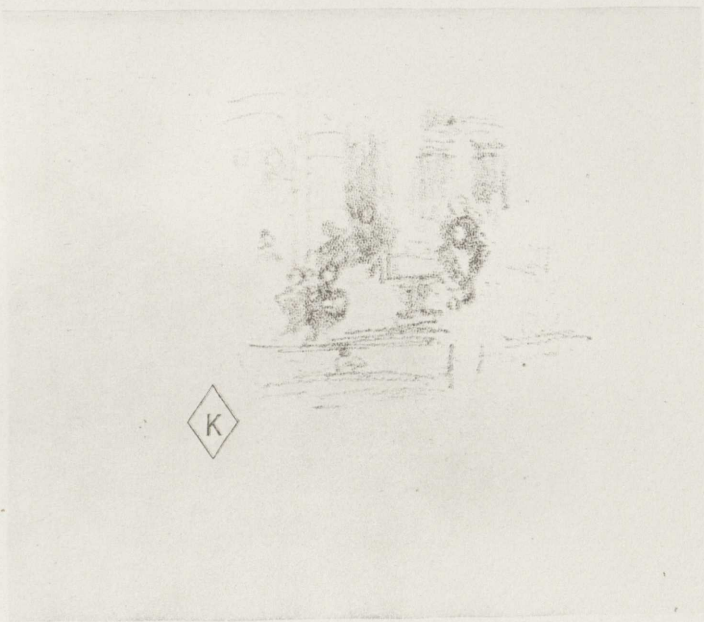
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